Camera Bags To Beat The Snow • Vistas Contest Winners! See Pg. 46



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CONTENTS

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January/February 2015 Scenic Travel Wildlife Sports Vol. 31 No. 1







[FEATURES]

38 BEHIND THE SHOT
Steller Sea Lion, Hurst Island, British Columbia, Canada
Text & Photography By ***Richard Salas***

40 ANTARCTIC DREAMS
When *OP* columnist William Neill led a workshop to Antarctica, he created his own unique collection of images from a place that has become much more accessible for photography-oriented adventurers
By ***William Neill*** *With* ***Ashley Myers-Turner***
Photography By ***William Neill***



18

46 2014 OP VISTAS CONTEST
See the winning images here

60 BEST OF ASSIGNMENTS
The best of the Assignments submissions from outdoorphotographer.com

TRAVEL
80 THREE DAYS IN UTAH
For landscape photographers with a long weekend, here are some top spots in The Beehive State to get stunning, out-of-the-ordinary photos

[HOW-TO]

52 SHOOTING IN SNOW & ICE
Instead of letting your cameras hibernate, get out and take advantage of the best of winter
Text & Photography By ***Rob Sheppard***

64 SYNC PHOTOS ACROSS DEVICES WITH MYLIO
A new app makes organizing, sharing and protecting photos an automatic snap. It just may change your life.
Text & Photography By ***William Sawalich***

SOLUTIONS
104 JUST WIN, BABY!
How to put your best shots forward for a contest



26



18

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More On Next Page ▶

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CONTENTS

Outdoor Photographer

[EQUIPMENT]

70 GEAR UP FOR WINTER SHOOTING
How to keep you and your equipment warm, comfortable and fully functional to take advantage of winter's unique photo opportunities

94 GADGET BAG:
WINTER WEATHER CAMERA BAGS
These bags provide safe, convenient access to your equipment through snow, rain and muddy shooting adventures
By ***Ashley Myers-Turner***



70





94



26



32

COLUMNS

28 Tech Tips
Work Around The Weather
By ***George D. Lepp***

34 World View
Strictly Artistic
By ***Frans Lanting***

36 Photo Traveler
Second Helpings
By ***Bob Krist***



20

DEPARTMENTS

9 Cover Shot
11 In This Issue
12 Showcase
18 In Focus
32 Favorite Places: Mt. McKinley, Alaska
86 Classes, Tours & Workshops
92 OP Marketplace
106 Last Frame

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MORE On The Web

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Photographer: Adam Barker
Location: Bryce Canyon National Park, Utah
Situation: Bryce Canyon is less a canyon than a collection of amphitheater-like structures in the landscape. The hoodoo structures that give this national park its signature look are at an altitude of 8,000 feet and, in winter, while the park remains open, heavy snowfall can limit access until roads can be cleared.

Despite the spectacular scenery in Bryce, visitor traffic is much less than at neighboring Zion National Park. In winter, the numbers are further reduced such that visitors in the months of January and February can find themselves largely alone, even hiking and photographing at the most popular trails and scenic vantage points.

Like many of Utah's most famous scenic areas, the geology of Bryce Canyon has led not only to the hoodoos, but to a number of natural arches. Relatively weak sedimentary rock is layered over by harder rock that doesn't erode as readily. This has led to the formations of bridges, windows, arches and, as in Barker's photo, the hoodoos.

When planning a long weekend with your camera and a quest for dramatic and unique landscapes, Bryce Canyon should be near the top of your list. In the article "Three Days In Utah" in this issue, we explore some possible loops through the state's five iconic national parks. Contrary to popular belief, the parks are open year-round and offer intrepid landscape photographers some truly special photo opportunities.



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William Neill

Obviously, the weather poses special challenges for outdoor photography this time of year. My nostalgia for walking through snowy woods notwithstanding, you can really only enjoy the experience and get your best photos when you have the proper gear. In "Gear Up For Winter Shooting," we go over some key equipment and offer tips to keep you and your camera working in winter conditions.

I've lived in Southern California for close to 30 years now, but like many who have relocated here, I still refer to my home state as "back home," in my case, Maryland. The nostalgia for the place where I was born and grew up is strongest this time of year. I remember the first months of the year, January and February, as being the real winter in the Mid-Atlantic region. Days are short, the air is cold, the woods are bare and utterly devoid of summer's verdant foliage, and snow falls prodigiously. Edgar Allen Poe wrote of remembering "the bleak December" in *The Raven*. I'm convinced that's only because he couldn't come up with a good rhyme and cadence for "bleak January." Yet, this is the time of year when I miss Maryland most.

Being outside in the winter in Maryland has a special feeling of solitude. Of course, that's partially because most people stay indoors! But walking through the snow-covered landscapes, hearing your footsteps crunch, feeling the cold air fill your lungs and just pausing to absorb the utter quiet of it all make winter the season where nature photography, to me, is most experiential. Shooting on those cold winter days, you can really feel like you're in the moment.

In this issue of *OP*, we've put together a slate of articles to help you get out and enjoy these days of deepest winter. Former *OP* editor and Minnesota native **Rob Sheppard** aides us through his techniques for getting proper exposure and white balance to create the right look in your photos. The fact that snow and ice are essentially reflectors gives you a lot of latitude to think about the colors in your shots.

Also on the topic of snow and ice, **William Neill**, our On Landscape columnist and one of the most revered nature photographers alive today, takes us on an epic voyage to Antarctica. Naturally, Neill wasn't there during the Antarctica winter, but since the southern continent's summer resembles the more temperate winters we experience here in the Lower 48, we thought this issue was a fitting one to showcase Neill's incredible imagery. Try as we might, the printed pages really don't do the work justice. Some years ago, we ran an article on Robert Glenn Ketchum's Antarctic imagery and we had the same problem. These photos need to be seen big to truly appreciate them, and after you check out the article in the magazine, I encourage you to visit outdoorphotographer.com or williamneill.com and blow up the images as large as you can on your computer monitor.

Obviously, the weather poses special challenges for outdoor photography this time of year. My nostalgia for walking through snowy woods notwithstanding, you can really only enjoy the experience and get your best photos when you have the proper gear. In **"Gear Up For Winter Shooting,"** we go over some key equipment and offer tips to keep you and your camera working in winter conditions. One of the best investments you can make for serious nature photography this time of year is a camera bag that gives you full access to all of the contents without having to set it down in snow, ice or mud. Take a look at our **Gadget Bag** article, where we identify several of the best models.

There are some advertising slogans that truly resonate. "Just Do It" and "Think Different" come to mind. For me, one of the very best of all time came from W.L. Gore & Associates, makers of GORE-TEX® fabrics: "Get Out And Stay Out." Here, in the depths of winter, I have that longing for the cold and snow, and getting out and staying out. I hope you do, too.

—Christopher Robinson, Publisher/Editor

SHOWCASE

Alta Powder

In addition to having one of his landscape photos featured on the cover of this issue of *OP*, Adam Barker is a renowned action photographer. This photo was taken in the powder-covered utopia of Alta in his home state of Utah, and it shows adrenaline-fueled backcountry action at its finest. What sets Barker's photography apart from so many other skiing shooters is his talent for compelling compositions and his eye for light and shadow.

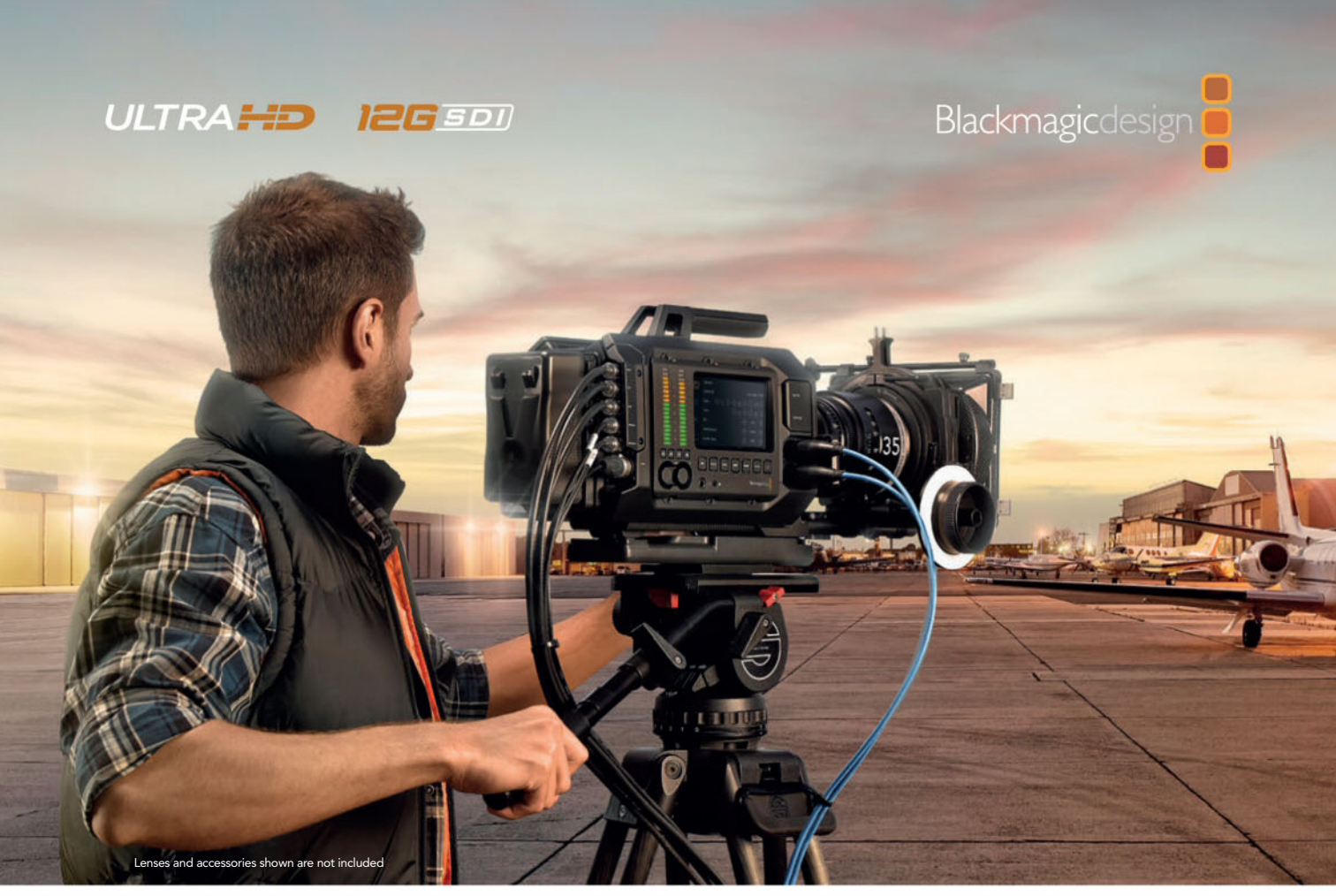
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Adam Barker

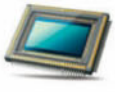
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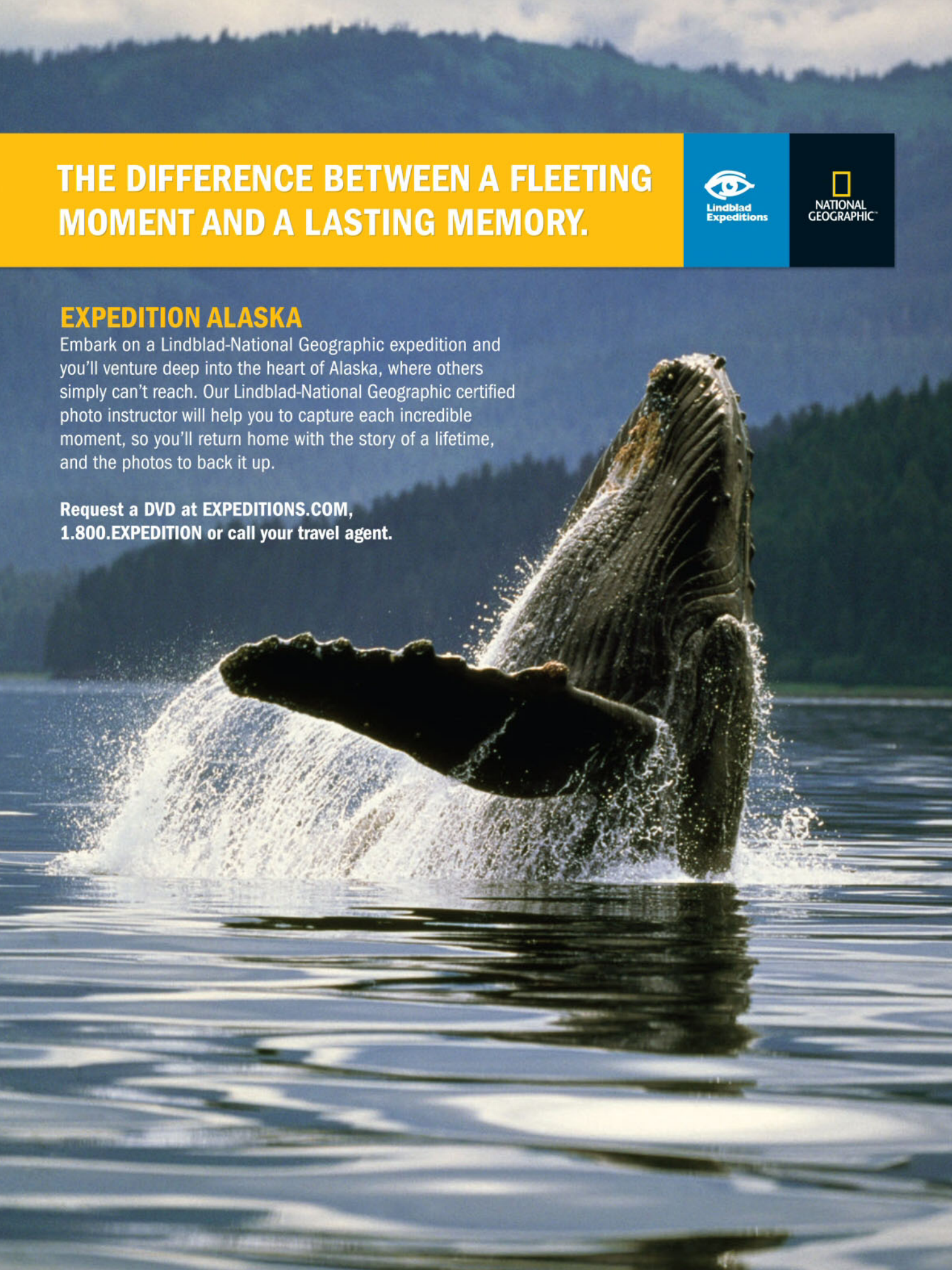
SHOWCASE



Sunset Point

Ron Niebrugge's photo from Sunset Point in Bryce Canyon National Park, Utah, shows how being at a popular locale at an unpopular time can yield a unique and dramatic image. "We were in Southern California when a news report caught my ear," Niebrugge explains. "The report was of a very large winter storm quickly approaching and expected to hit large areas of the West. I immediately thought of Bryce, and Janine and I jumped into the truck and started driving. We arrived at Bryce just ahead of widespread road closures throughout the region. We were up before sunrise and were greeted by at least a foot of beautiful, fresh powder snow, and had this wonderful national park all to ourselves."
Canon EOS-1Ds, Canon EF 28-70mm *f*/2.8L at 28mm

Ron Niebrugge


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SHOW CASE

Paradise Bay

William Neill's recent expedition to Antarctica yielded an incredible body of work from a location that's becoming more accessible and ever more popular for nature photographers. Neill, *OP*'s On Landscape columnist, is known for exquisite large-format imagery, as well as his skills with DSLRs. In Antarctica, he used Canon DSLRs exclusively. Even shooting from moving platforms and in the challenging conditions, Neill's images show his focus on the intricate interplay of light, sky, land and water. See the portfolio feature of Neill's Antarctica expedition in this issue.

Canon EOS 5D Mark III, Canon EF 70-200mm *f*/2.8L IS II USM

William Neill

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◀ HERO4 BLACK EDITION

GoPro has added power, speed and functionality to the **HERO4 Black edition**. Incorporating a new processor, the action cam delivers sharper detail and offers customizable exposure settings up to 30 seconds in Night Photo and Night Lapse modes. An Auto LowLight mode also changes frame rates to match lighting conditions. The camera is equipped to handle 4K30, 2.7K50 and 1080p120 frame rates ready for slow-motion shots. While recording video, the HiLight Tag function gives the opportunity to mark key moments so you can skip to them in playback for quick editing. A new audio system features a microphone with increased dynamic range, and the camera is now compatible with several professional external mics. WiFi and Bluetooth let you connect to the GoPro App and Smart Remote, and Protune is now available for both still photos and video footage. List Price: $499. **Contact:** GoPro, gopro.com.



▲ G-SPEED STUDIO XL

G-Technology has expanded the external hard drive Studio Line with the **G-SPEED Studio XL**. The 8-bay system uses 7200 rpm hard drives for up to a 1350 MB/s speed. The system is user-configurable for RAID 0, 1, 5, 10, 50 and 60, keeping 4K workflow in mind. It's easily daisy-chained to additional drives using dual Thunderbolt 2 ports. Perfect for high-performance workstations, the G-SPEED Studio XL also includes an integrated cooling system. Estimated Street Price: $3,599 (24 TB); $4,599 (32 TB); $5,499 (40 TB); $5,999 (48 TB); $6,999 (64 TB). **Contact:** G-Technology, www.g-technology.com.

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NIKON D750 ▶



Nikon has introduced the **D750** with a 24.3-megapixel, full-frame CMOS sensor. Including the EXPEED 4 Image Processing Engine, the camera has an ISO range of 100-12,800 (50-51,200 extended) with a 51-point AF system. The Advanced Multi-CAM 3500 II AF tracks quick-moving sports and wildlife at a 6.5 fps burst rate. With the same full HD video features as the D810, the D750 has full manual control with Power Aperture for smooth transitions between adjustments. Recording can be done with dual SD cards or to HDMI output. For ease with shooting angles and video viewing, the D750 is Nikon's first FX-format DSLR with a tilting Vari-Angle 3.2-inch, 1229K-dot LCD screen. It's also the first Nikon DSLR with built-in WiFi for remote use with your smartphone or tablet. List Price: $2,299 (body only). **Contact:** Nikon, www.nikonusa.com.



▲ QUADCOPTER CASE CONVERSION

Easily convert the **Think Tank Photo Airport Accelerator backpack** into a DJI Phantom 2 case using the **Phantom 2 Quadcopter Divider Kit**. The adjustable, high-density, closed-cell foam dividers have been specifically designed for the drone's unique shape and accessories, accommodating a 7-inch HDMI LCD monitor on a Devlcam Camera-Top, a WiFi range extender, spare rotors, a charger and extra batteries. The kit includes rotor mount thread protectors and is water-resistant. List Price: $34. **Contact:** Think Tank Photo, www.thinktankphoto.com.

NX1 SMART CAMERA ▼

The flagship **Samsung NX1 SMART camera** combines high-quality still images and video with flexible connectivity in a compact size. The 28-megapixel Back Side Illuminated CMOS sensor gathers more light than other sensors and works together with the NX AF System III autofocus system to boast 205 Phase Detection AF points covering over 90% of the frame. The DRIMe V Image Processor and Adaptive Noise Reduction technology provide accurate color reproduction and clear detail. This system provides 15 fps shooting speed with subject tracking. The NX1 includes the HEVC codec (H.265) and supports 4K video shooting directly to a memory card. Samsung has expanded NFC and WiFi, now including Bluetooth 3.0 connectivity. Photo Beam technology transfers images through touching devices together without additional configuration. The Mobile Link function transfers images to four devices at once, and Auto Share automatically uploads images to a mobile device. A Remote Viewfinder Pro function provides manual setting and zoom control via a smartphone. List Price: $1,499 (body only). **Contact:** Samsung, www.samsung.com.



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MAMIYA LEAF CREDO 50 ▶



Mamiya Leaf has announced the new **Leaf Credo 50**. Using the Sony 50-megapixel CMOS sensor system combined with an improved image processor, the Leaf Credo 50 offers improved Live View performance with selective focus on the 3.2-inch LCD touch-screen display or a computer monitor with Capture One software. The ISO ranges from 100-6400, and the camera shoots images from 1.2 frames per second up to hour-long exposures for full creative freedom. It also provides a 14-stop dynamic range with 14-bit RAW files. List Price: $26,995 (back only); $30,995 (full system). **Contact:** Mamiya Leaf, www.mamiyaleaf.com.



◀ CAPTURE ONE PRO 8

Known for tethered capture ability, a customizable workspace and high-quality image conversion, **Phase One** has added new features with **Capture One Pro version 8** while also updating purchase options. Capture One Pro 8 now includes a Clone & Heal repair tool, as well as a new Film Grain tool to simulate analog film. The Local Adjustment has been expanded to include features such as local White Balance. Workflow transitions between Capture One and Lightroom/Aperture have been smoothed. In addition to the outright purchase of the current software option, Phase One now includes a monthly subscription option allowing access across all software updates. List Price: $299 or $10/month. **Contact:** Phase One, www.phaseone.com/pro.

SIGMA QUATTRO ▶

The second camera in **Sigma**'s Quattro series has arrived. The **dp1 Quattro** has a fixed 19mm ƒ/2.8 lens (a 28mm equivalent on a 35mm camera), making it the widest angle of the set. Using an effective 29-megapixel Foveon Quattro Direct sensor with a TRUE III Image processor, the dp1 provides true color, increased detail and quick processing. With an ISO 100-6400 range, the camera uses a 9-point Contrast Detection AF system with Face Detection mode. The lens contains one FLD glass element and two glass mold aspherical lenses to minimize aberration. List Price: $999. **Contact:** Sigma, www.sigmaphoto.com.



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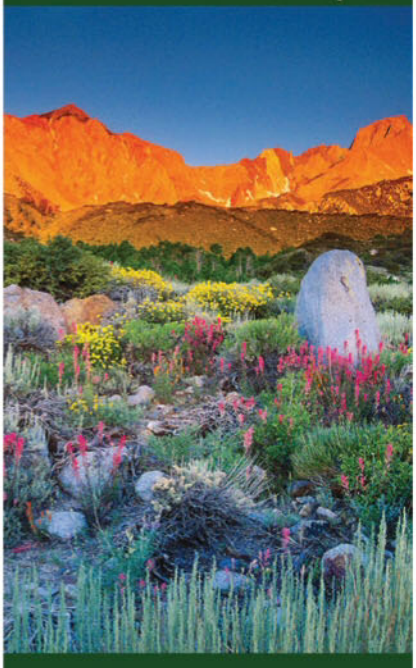


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▲ LUMIX LX100

Panasonic has delivered pro-level functionality in a compact and easy-to-operate design with the **LUMIX DMC-LX100 compact camera**. The 12.8-megapixel Micro Four Thirds High Sensitivity MOS sensor and new Venus Engine provide Multi Process Noise Reduction, a Random Filter and Aperture Filter for clear detail, and accurate colors. The camera offers a high-speed burst rate of 11 fps. The LX100 features a Leica DC Vario-Summilux 24-75mm equivalent ƒ/1.7-2.8 lens and 2764K-dot Live View Finder with 100% field of view. In addition to recording 1080/60p video, the camera also has 4K recording capabilities with a Hybrid Photography 4K Photo mode. The LX100 has WiFi and NFC connectivity. Estimated Street Price: $899. **Contact:** Panasonic, shop.panasonic.com.



▲ FOTOMAGICO

FotoMagico 4 by **Boinx Software** helps you create multimedia slideshows, mixing photos and videos to present your work to clients and friends. The software automatically adjusts for frame rates, aspect ratios and resolution, allowing you to focus on creating a story through transitions, audio and layers. FotoMagico also provides a teleprompter setting to aid in formal presentations. The 4.5 version update supports 4K video with export settings and is optimized for Mountain Lion, Mavericks and Yosemite operating systems. List Price: $99; free update for existing users. **Contact:** Boinx Software, boinx.com/fotomagico.



▲ HASSELBLAD V SYSTEM DIGITAL BACK

Hasselblad has reinvested in their classic V System cameras, dating back to 1957, by designing the cordless **CFV-50c digital back** with a 50-megapixel CMOS medium-format sensor. With an ISO range of 100-6400, it shoots 1.5 images a second and long exposures up to 12 minutes to a CF card or tethered computer. The 3-inch, high-resolution LCD screen offers a new menu and button layout. The digital back supports a classic Hasselblad square crop setting. It's compatible with 90° viewfinders 500EL-type or 503CW with winder remote options. List Price: $15,500. **Contact:** Hasselblad, www.hasselbladusa.com.



▲ HDR EXPRESS 3

Unified Color Technologies has released **HDR Express 3**, bringing professional tools to an easy-to-use application. While maintaining the software's clean design, the upgrade provides photographers with increased speed and additional features. HDR Express 3's merge processing takes half the time to create a merged image when compared to HDR Express 2. The 32-bit color-editing tools are more responsive. The Adaptive Tone Mapping algorithms have been improved with the addition of a Gamma slider for control of midtones. The software also includes new alignment and de-ghosting algorithms that were released with the HDR Expose 3 professional software. RAW file support is included for over 600 cameras. List Price: $79 (new license); $49 (upgrade). **Contact:** Unified Color Technologies, www.unifiedcolor.com.

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▲ EPSON SURECOLOR P600 PRINTER

Epson's new 13-inch **SureColor P600 printer** offers a high-quality home printing option. The MicroPiezo AMC printhead prints up to 5670x1440 dpi resolution. Using the Epson UltraChrome HD pigment inks, the AccuPhoto HD imaging technology precisely places each droplet of ink for grain-free prints. The front-in and front-out paper path allows for cut-sheet prints up to 13x19 inches on glossy, matte and fine-art paper up to 1.3mm thick. The printer has paper roll support for panorama prints over 10 feet long. The P600 has a 3.5-inch tilting color LCD touch panel and USB, WiFi and Ethernet connection abilities. List Price: $799. **Contact:** Epson, www.epson.com/P600.

▼ GYRO STABILIZER

Flashpoint has developed the **ZeroGrav 2-Axis Digital Gyro Stabilizer**, which is compatible with DSLRs and the Blackmagic Cinema Camera. Gyro stabilizers detect angular velocity and acceleration, and balance can be adjusted on the base plate. The Lithium gyro motor controls pitch and roll/yaw, which can be calibrated for preferred speed. The twin-handle grips maintain a safe center of gravity and pitch balance. List Price: $1,199. **Contact:** Flashpoint (Adorama), www.adorama.com.





Photo credit: Betsy Kellenberger

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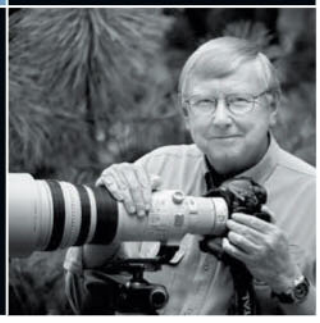


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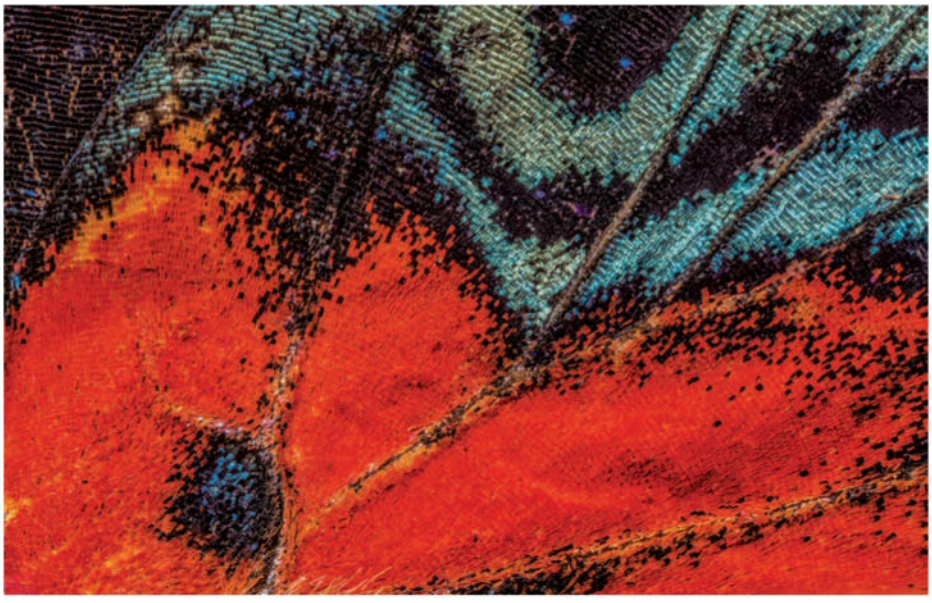


Work Around The Weather

Scaling New Heights With Butterfly Subjects • It's Still Life Take The Time To Time-Lapse • Photographing Shiny Things

[**By George D. Lepp With Kathryn Vincent Lepp**]

Fierce winter weather may interrupt your outdoor photography adventures, but it doesn't mean you have to stop shooting. Actually, it's a great time to take a step back from the cacophony of subjects competing for attention. These are the months I enjoy working in my studio and taking the time to fully explore all aspects and approaches to a single subject, while developing and mastering new capture and postprocessing techniques. Here are a few ideas.



***Butterflies To Scale:** At 4X, this image of a small section of a butterfly wing reveals the fascinating contours of its scales and vein structure. For Lepp, butterfly studies are complex studio subjects perfect for snowy days. Canon EOS 5D Mark III, Canon MP-E 65mm ƒ/2.8 1-5x macro lens at 4X and MT-24EX macro flash, 12 stacked images at ƒ/4 captured with a StackShot*

Scaling New Heights With Butterfly Subjects

Butterflies are great to watch flitting among the blossoms, and occasionally we even capture them in the act of landing or nectaring on a flower. But butterflies have a closer beauty found in the designs, colors and textures that make up their wings. Capturing these features requires some real macro techniques and high-quality specimens that were raised for viewing and photography. You need to get to a magnification of 3X or more to do them justice. If you have the Canon MP-E 65mm 1-5x macro lens, you're set to go. With an APS-C sensor, this lens will achieve an effective magnification of 1.6X to 8X. Everyone else will have to use some ingenuity to get beyond the common 1X that most macro lenses offer.

Take a 200mm lens (it can be a 70-200mm zoom or a 180mm macro) and a wide-angle lens, such as a 24mm; reverse the wide-angle and place it front element to front element with the 200mm, which is mounted to the camera. You can purchase an inexpensive reversing ring from B&H, Adorama and Amazon, among others, which has the filter size for each lens on the intermediate ring. If you're in a hurry, or don't want to spend the money, take wide black tape (from the hardware store) and use the tape to carefully mate the lenses front to front. You'll achieve a magnification equivalent to the focal length of the telephoto divided by the focal length of the wide angle. For example, the combination of the 24mm and 200mm lenses will yield approximately 8X of surprising quality. Note that the front lens will work only manually, and settings need to be accomplished with the 200mm attached to the camera.

Extension tubes also can help in attaining higher magnification. Inserted between the body and the lens, extension tubes increase magnification at a 1:1 ratio; a 50mm lens needs 50mm of extension to achieve 1X; a 24mm lens needs 24mm of extension for that same 1X. Another great option is your 2X tele-extender. It doubles the magnification with a two-stop light loss, but still gives excellent image quality.

You'll need flash! A lot of light is lost with higher magnification, so bring the flashes in close and either use your TTL flash setting or monitor a manual exposure on the camera's LCD and histogram. It's so much easier than film days, when you had to wait a couple of days to see if the exposure was correct.

Now you can practice your stacking skills. Stacking extends depth of field by combining a number of captures at different focus points into a single image. At higher magnifications, depth of field is minimal. Any image beyond 1X will need to be stacked to have a reasonable range of sharpness. To accomplish the captures, move through the image with very small adjustment of the focusing ring or, alternatively, slight movements of the camera using a focusing rail. A tripod or copy

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stand will hold the camera very still. You might look into the CamRanger; when used with an iPad or other tablet, it can be set to accomplish stacking and gives you a very large viewfinder (www.camranger.com). Once you get going on this technique, it will keep you busy all winter.

Where do you get the wings? Order at www.butterfliesandthings.com. Many beautiful specimens can be purchased for only a few dollars. They have beetles, as well, if you want to start a collection.

It's Still Life

Flowers on the kitchen table! Seriously, it's that easy. A simple bouquet of supermarket tulips can keep me busy for a couple of days. From a Rembrandt still life to a curving, curling, close-up abstract of design and color, every bouquet has many possible interpretations. A macro lens, a window and a neutral background are all you need. Our forephotographers used a lot of north light to take still lifes and portraits. This natural light source with a white card for a reflector can get you in touch with some beautiful soft imagery. You'll need a tripod to deal with longer exposures, but you have lots of time before you shovel the snow off the driveway again.

Close-ups lend themselves to multiple-flash macro techniques. Even simple flashes with slaves will work to bring in two sources to even out the light or work on lighting ratios for dramatic effects. A flash behind the subject can illuminate a transparent petal, rim its edges or appear to originate from within the subject itself. Use the LCD on the back of the camera to view your results, make adjustments and try new approaches. Using Live View and the LCD to compose your image will give you the feeling of working with a miniature 4x5 view camera. Or use the same Live View mode to tether your camera to your computer screen; better yet, attach your computer via a program like EOS Utility. You'll have a big LCD to preview your work. For you Canon users, this program is free with every camera; all you need is a USB cable between the camera and the laptop or desktop.

Take The Time To Time-Lapse

I was always fascinated with Walt Disney's time-lapses of flowers opening. I'm sure that back in those days it took a lot of fancy equipment and a lot of rolls of 36-exposure film. Now all you need is a darkened room, some flowers







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Petrified Wood. Lepp used a cross-polarization technique to eliminate reflections and show the rich colors and details of this petrified wood sample. Canon EOS 5D Mark III, Canon EF 100mm ƒ/2.8 macro lens, cross-polarized MT-24EX macro flash, 1/180 sec. at ƒ/22

about to open, a DSLR, extra batteries for the camera, an intervalometer and a few inexpensive LED lights. So I guess you still need a lot of fancy equipment, but you probably already own most of it.

A darkened room is important because you need to photograph 24/7 and ambient light changes from day to night are distracting. The flowers are easy. Find some that are ready to open and will do so in a reasonable amount of time—a couple of days is okay, but a week is not. Any DSLR will work that can have an intervalometer attached. Set the intervalometer for about 3 minutes between captures. Lighting for my flower time-lapses has come from three LED lights. Why LEDs? They're cool (as in cold), they have a pretty good color spectrum that can be easily corrected in Lightroom, they last forever, and they're inexpensive. You'll want to change the position of the camera during the length of the filming or have a second camera (more fancy equipment) at a different position to provide some variation of angle and magnification in the finished video. Following the capture, you need to assemble the time-lapse and do a bit of editing; the simplest options are Apple's QuickTime 7 Pro and Frosthaus' Sequence (frosthaus.com). You can get up to speed on the time-lapse assembly process while you're waiting for the flowers to open.

Photographing Shiny Things

Have you ever tried to photograph minerals, gems or wet objects and were unable to get rid of the reflections? The answer is cross-polarization. Placing polarizing material over the light source(s) and on the lens, oriented in opposite directions, admits only the light rays coming from a single direction and eliminates light scatter. In the process, you'll lose about 5 stops of light, so you'll need flash. The result is a lack of specular highlights and heightened color saturation. Minerals such as crystals and petrified wood are spectacular, with extraordinary detail.

To accomplish this technique, you'll need a polarizing filter for your lens of choice (preferably a macro lens) and polarizing material cut from a sheet that fits over each flash. This material is available from www.edmundoptics.com. An 8.5x5-inch sheet of Visible Linear Polarizing Laminated Film (#45-669) will cost $24.20 and last a lifetime of cross-polarizing photography.

To orient the light source polarization and lens filter, look through the camera into a mirror and rotate the lens polarizer until the polarizers over the flashes go black. If using more than one flash, the polarizing material on each flash must be oriented the same way. Now mark the top of the lens polarizer so you don't have to spend so much time looking into mirrors.

Polished minerals and gems can be obtained at shops specializing in these items. Other rewarding subjects include shiny bugs (beetles from the supplier of butterflies) and cut fruit. **OP**

*See **George Lepp**'s new website for new images and content at www.GeorgeLeppImages.com.*

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SEE IMPOSSIBLE

Text & Photography By Mike Criss



MOUNT McKINLEY

Denali National Park & Preserve, Alaska

Location

Denali, or Mt. McKinley, as it's more commonly known, can be seen from all over the state of Alaska. At just over 20,000 feet, it can be seen from Anchorage on a clear day. That's almost 200 miles away. The best places for photographing the towering vista, in my opinion, is south of the mountain. The nearby areas of Talkeetna and Trapper Creek offer stunning views from that direction. There are pullouts along the gravel road for the best views. Mile 20 on the gravel road will give you my favorite vantage point for a photo in the fall. Take care in scheduling your trip around the moose-hunting season. There will be a lot of hunters on the road, and they can be a hazard with their 4-wheelers. Traveling up the George Parks Highway a little further to Mile 135 brings you to one of the best views of Denali. Be sure to take the short hike up the local trail for a magnificent, sweeping view.



Weather

Weather is always an issue in Alaska. Denali creates its own weather; it might be clear throughout the state, but conversely the mountain will be shrouded in clouds. Be sure to bring warm and waterproof clothing no matter what time of year you travel because the climate can vary greatly throughout the day and even in different areas of the mountain. Summer, the most popular season, has averages that oscillate from 33° F to 75° F. Summer has the heaviest precipitation, as well, and it even snows in July on occasion. Winters are cold in the extreme, with highs in the 20s and lows that can extend all the way down to -40° F. This kind of cold can last from late October through March. Spring and autumn temperatures often will depend on seasonal conditions following summer and winter.

Photo Experience

Ironically, it's said that visitors to the park only have a 30% chance of seeing the mountain, so getting good photos of McKinley can be a challenge. Hoping to get the right combination of light and weather, I've slept in my truck several nights waiting for weather to clear and to get a chance at sunrise photos. Denali is so large and the environment so diverse that in order to work from different angles and for wildlife, a telephoto zoom provides compositional and tracking flexibility while a wide-angle zoom is best for incorporating foreground elements.

Best Times

Though services are limited, without a doubt, fall is the best time to photograph Denali. Summer can be difficult and, while winter is great for capturing inclement conditions, the temperatures are extreme. Since we have such long days in the summer and year-round, the sun is very high in the sky, which often causes harsh lighting conditions. Fall brings much more pleasant low-on-the-horizon light along with colorful foliage.

Contact: Denali National Park & Preserve, www.nps.gov/dena. **OP**



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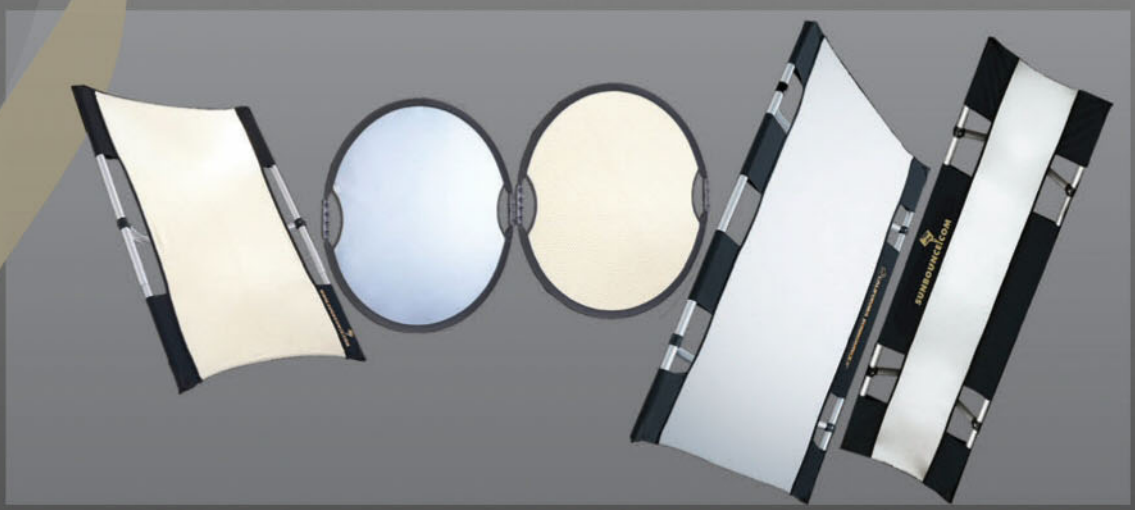
For nature photographers, it's important to stay light on your feet while traveling, but expansive landscapes and skittish wildlife also require fluctuating focal lengths to achieve the best captures. A telephoto zoom like the **Tamron SP 150-600mm F/5-6.3 Di VC USD** is great for working with fast-moving critters while still allowing enough compositional freedom to incorporate natural settings as a backdrop or primary subject. Dedicated zooms will gain you faster apertures, but a single telephoto zoom is much lighter than multiple lenses.

ABOVE: Tamron SP 150-600mm F/5-6.3 Di VC USD

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Strictly Artistic



[By Frans Lanting]



Subscribe to Frans Lanting's new blog: www.lanting.com/blog/.

In Iran, everything warrants a second look. Its sophisticated culture, which goes back to the dawn of civilization, thrives on complexities and contradictions. There are layers to everything, no matter whether it's carpets, food or politics. Since the Islamic Revolution in 1979, many aspects of Iranian life have been reshaped by its theocratic government. Photographers there need to be careful not to run afoul of stringent rules. It can be difficult to practice photography in public without a permit from the Ministry of Culture and Islamic Guidance.

Iran's capital, Tehran, looks like many other sprawling world cities with scores of anonymous high-rises. But quite a few of the buildings that face busy thoroughfares are adorned with a unique array of public art that ranges from outright propaganda to outrageous surrealist murals. To me, they were an irresistible photo opportunity.

So as not to draw too much attention to myself, I resorted to testing my drive-by photography skills. With a friend at the wheel, I would sit in the passenger seat equipped with a lightweight Nikon DSLR and a 28-200mm lens and shoot as we were driving along. By cranking up the ISO, I could set a high enough shutter speed to offset the car's movement and still close down the aperture a few stops to extend my depth of field.

Under Islamic law, women in Iran are required to dress conservatively. While many younger women resent this dress code, older women often drape themselves in a body-length black chador. One day as I was doing one of my mural tours by car, I noticed a lady walking alone past a wall that featured both an optical illusion created by a painter and the stern visages of Ayatollah Khomeini and his successor, Supreme Leader Ali Khamenei. Driving along at 30 miles per hour, I had only seconds to turn my initial impression into a photographic response. But one frame captured the ironic juxtaposition of a liberal imagination with its cultural counterweight. OP



Second Helpings

Repeat visits help build local knowledge and more insightful photography

[**By Bob Krist**]



Don't think of return visits to a photo destination as "been there, done that." Bob Krist has traveled to Easter Island multiple times, but on his last visit, the weather conditions allowed him to capture a starry night sky behind the moai sculptures using light-painting. The result was a dramatic photograph that was much better than anything he had shot on previous trips.

There comes a time in every travel shooter's life when he or she starts doubling back over familiar ground by returning to locations already photographed, maybe even more than once. Sometimes there's an economic incentive—there's no doubt it's cheaper to shoot in your own backyard than to hop a plane to an exotic destination. Sometimes, it's just a love of a certain place (I can't get enough of Iceland, for instance, and have been traveling there since the mid-'80s).

A lot of students in my workshops and seminars ask, "Why would you go back to places you've already shot, when there are so many new places in the world to see? Haven't you 'been there, done that?'" Well, not quite.

Here are a couple of compelling reasons why you may want to make one area your photographic specialty and how it can help you grow as a photographer.

Familiarity breeds knowledge. The difference between good pictures of a location and great pictures is often the amount of "local knowledge" you have about the place. That's why most experienced travel photographers make use of "fixers," street-smart local guides and translators who know the lay of the land and can talk you onto the rooftops, terraces and viewpoints that otherwise may be unknown to the casual visitor.

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But if you go back to the same place more than once, you can start to act as your own "fixer" because, after a couple of trips full of trial and error, you begin to acquire that hard-won "local" knowledge, and it can pay off big.

Recently, I was assigned, for about the fourth or fifth time, to shoot the beautiful Austrian city of Salzburg. I've covered it in winter and summer for a variety of publications, but this time I was shooting a video story for a magazine's blog site about the pre-Christmas Advent season in early December, which is a magical time to be there. For a "winter-wonderland-in-an-Alpine-city"-type story to work, you need falling snow, and while the city was coated in snow, there was none in the forecast for the few days I was going to be there. One afternoon, however, a blustery squall came out of nowhere, and I went into high gear.

During the 90-minute snowstorm, I got two skyline overviews and about six key street scenes, all in the picturesque driving snow, and even some at the magic hour of twilight. When I handed in the video, the editor said, "Boy, you were lucky it snowed so much because that really makes the piece."

As much as I was aching to say that luck had nothing to do with it, that it was preparation and local knowledge of the best places to shoot overviews that allowed me to make the most of that brief, unpredicted storm, I kept my mouth shut. This was the

(Cont'd on page 93)

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Text & Photography By Richard Salas

Nikon D300S, AT-X Tokina

Steller Sea Lion

Hurst Island, British Columbia, Canada

The Steller sea lion: 700 pounds of six-foot rambunctious puppy dog! I was teaching a photo workshop up at God's Pocket Resort, a land-based diving operation in British Columbia, Canada. Only accessible by boat, God's Pocket Resort is the only resident of Hurst Island. They generate their own electricity and water, and ferry in food from town.

We had already been treated to some of the best coldwater diving in Canada—wolf eels looking like Muppets of old men, a giant Pacific octopus changing color and texture so fast, our eyes could barely keep up, and grunt sculpins hopping around like little windup toys.

The next dive was the one never to be forgotten: Steller sea lions. We were briefed on the best procedure to avoid overexciting the pinnipeds. We were to go to the bottom and stay close together in a line so we would look big, like one gang facing another. The Stellers stayed their distance for a few passes, but as they figured out we weren't there to hurt them, they became more bold. At first, they just came close, but as their confidence grew, they started to mouth at our arms, legs and heads. (They don't have hands to check us out with so they use their very large mouths.) We could feel their canine teeth through our hoods, sometimes pushing and sometimes swimming between our legs and pulling at our strobe lights.

This kind of photo opportunity needs some thought because, as soon as you get down there, you realize chaos is ensuing, and it's very hard to get a shot when 700-pound animals are playing with you like a chew toy. I wanted to get their beautiful, curious faces to fill my frame, so I thought about a portrait lighting setup with a key light and a fill to make the perfect ratio. It worked for a while until the sea lions decided they had better ways to set the strobes, moving first the left and then the right strobe, so I was lighting myself and not them. I had to keep checking and rechecking my lights to make sure they were pointing where I wanted them.

I wound up shooting 1/200th at *f*/7.1. I wanted the sharpest image I could get while still keeping the face in focus. I also wanted the background to be darker than normal so the sea lion would pop off from the background. And then I had to wait for that one sea lion to come up superclose to the dome port and give me that inquisitive look. There were many of these shots that went by since I wasn't set for them, but I wanted my shot and I waited. With all the pushing and pulling and sometimes having five or six sea lions on me at once, it's one of the most amazing and memorable dives I've ever been blessed to experience. **OP**

*See more of **Richard Salas**' work at his website, askphotoh2o.com, and find out about workshops he offers at askphotoh2o.com/h2o/services. Follow him on Facebook at www.facebook.com/SeaOfLightTrilogy and on Twitter @richardsalas.*

10-17mm ƒ/3.5-4.5 AT-X 107 AF DX fisheye wide-angle zoom, Subal ND300s underwater housing, two Inon Z-240 strobe lights, 1/200 sec. at ƒ/7.1, ISO 200





BY WILLIAM NEILL WITH ASHLEY MYERS-TURNER | PHOTOGRAPHY BY WILLIAM NEILL

ANTARCTIC DREAMS

When *OP* columnist William Neill led a workshop to Antarctica, he created his own unique collection of images from a place that has become much more accessible for photography-oriented adventurers

The Antarctic landscape is unlike any other. Grand glacial peaks present a powerful presence while providing a hub for penguin and seal populations. While the extreme weather and long days may deter some, the continent is a must-see destination for many photographers.

William Neill embarked on an Antarctic adventure as a leader for Michael Reichmann and Kevin Raber's Luminous Landscape workshop. While on the ship and small Zodiac rafts, Neill found himself quickly adapting to a new shooting style defined by anticipating important compositional moments. During the extra-long summer

LEFT: Iceberg Towers at Dawn, Pleneau Bay, Antarctic Peninsula, Antarctica, 2014
Canon EOS 5D Mark III, EF 70-200mm ƒ/2.8L IS II and 1.4x III

It was a cold dawn when we jumped into our Zodiac boats to explore this magic place where icebergs from near and far float into a shallow dead-end bay. More steadily through the bay, I had to watch carefully and fire quickly when these icebergs separated beautifully, and then the composition was gone. The next two hours here made me constantly catch my breath with wonder. It was so amazing, we returned for more icebergs and seals for another two hours in epic sunset light.

BELOW: Gentoo Penguins and Solar Halo, Cuverville Island, Antarctic Peninsula, Antarctica, 2014
Canon EOS 5D Mark III, EF 16-35mm ƒ/2.8L II

As we landed at this gentoo penguin colony, I noticed a wonderful solar halo overhead. I quickly changed lenses to my 16-35mm in order to fit the full circle. I noticed some penguins going out to fish and began to photograph. With my eye to the camera, I didn't notice these guys walk right by me. I could have touched them!



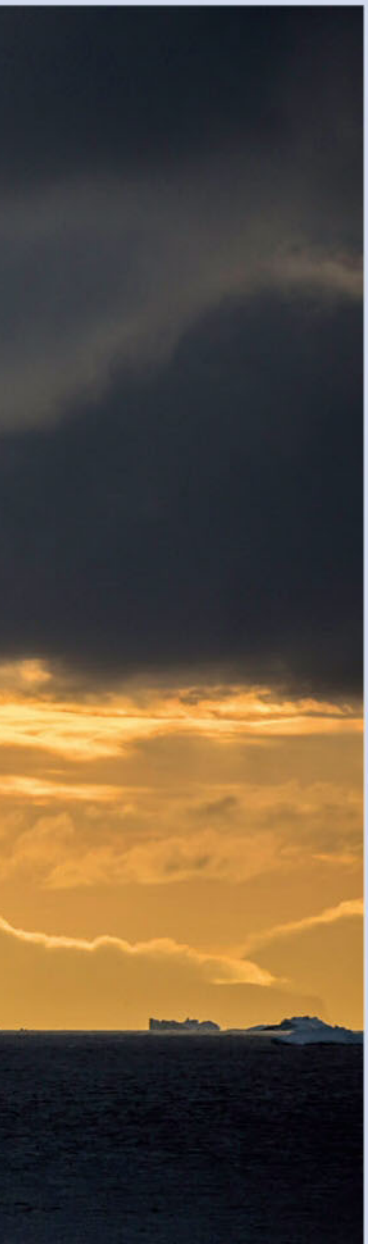
days, this could be a challenge, as lines and shapes constantly shifted with the movement of the watercraft and clear skies quickly filled with dramatic clouds. Inspired by the epic landscape scale and the thrill of an unknown challenge around each corner, Neill easily shot 10,000 photos within five days for the portfolio project "Antarctic Dreams." Through these images, Neill presents his own dreams of photographic travel and hopes to inspire others with dreams of Antarctic preservation and conservation. Special thanks to MindShift Gear and BorrowLenses.com for their support of William Neill on this expedition.













TOP, LEFT: Blue Icebergs, Cierva Cove, Antarctic Peninsula, Antarctica, 2014
Canon EOS 5D Mark III, EF 24-105mm ƒ/4L IS USM

TOP, RIGHT: Ancient Crystal Iceberg, Cierva Cove, Antarctic Peninsula, Antarctica, 2014
Canon EOS 5D Mark III, EF 24-105mm ƒ/4L IS USM

I could have spent a whole day just photographing this iceberg, but we only spent 10 minutes around it, as there was so much else to see. Using my 24-105mm zoom, I was able to make wide scenic views at 24mm, as well as zoom in closer for my favorite type of intimate landscape details, as seen in these two photographs. Making these images was more like sports photography since the action was coming by us quickly. Using autofocus, image stabilization and fast framing was critical.

ABOVE: Morning Light, Gerlache Strait, Antarctic Peninsula, Antarctica, 2014
Canon EOS 5D Mark III, EF 70-200mm ƒ/2.8L IS II USM and 2x III

To begin our adventure, we sailed overnight, arriving in the Gerlache Strait on the Antarctic Peninsula. Our great expectations for what we would see were met with landscapes beyond our imagination. The low-angled sun highlighted a band of clouds sweeping across the glacier, making perfect light. The image stabilization was a great benefit when making telephoto landscapes from a moving ship.





PRECEDING SPREAD, LEFT: Icebergs and Sunset, Antarctic Peninsula, Antarctica, 2014
Canon EOS 5D Mark III, EF 70-200mm ƒ/2.8L IS II USM and 2x III

After a day of photographing penguins, whales and icebergs, we sailed off to our next location. Massive icebergs slowly took shape in the warm evening light. Bundled up on the forward deck, I photographed for an hour and a half during golden sunset light, finishing at twilight on this long midsummer day's dream.

ABOVE: Rolling Iceberg, Scontorp Cove in Paradise Bay, Antarctic Peninsula, Antarctica, 2014
Canon EOS 5D Mark III, EF 24-105mm ƒ/4L IS USM

The water was dead-still and our group hushed, cameras aimed in all directions, whirring with a sense of urgency to capture the epic views. Small pieces of ice clanked against the metal bottom as our Zodiac floated slowly in the bay. Suddenly, this small iceberg rolled before our eyes, casting glorious ripples radiating outward—Earth vibrations. A few moments later, the stillness returned.

LEFT: Icebergs, Cierva Cove, Antarctic Peninsula, Antarctica, 2014
Canon EOS 5D Mark III, EF 70-200mm ƒ/2.8L IS II USM and 2x III

Our first close encounter with icebergs came in Cierva Cove, a serene bay full of sculptural masterpieces. A pool of turquoise was cradled within one iceberg, serving as a contrast with the stark, dark sea. Aiming down from the ship's deck allowed me to isolate an abstract pattern of the iceberg itself and the smaller "bergy bits" as we slowly sailed by.

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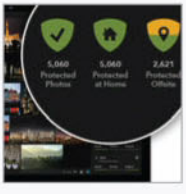


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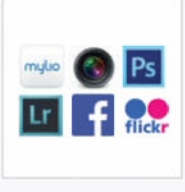
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TOP VISTAS 2014

Congratulations to the winners of our inaugural Vistas contest,



WINN

whose images appear on these pages. You can see all of the Finalists at outdoorphotographer.com.

T A S E R S



1st Place:
Fire Above The Canyon
DAVE DROST



(Opening Spread) **1st Place:**
Fire Above The Canyon
DAVE DROST

Since moving to Arizona six years ago, I've been fascinated with photographing the Grand Canyon. Since I live only two hours away, I frequently take many trips to the canyon. During the monsoon season, I watch the weather and a live webcam, and when it looks like storms are building up over the canyon, I make a point of running out to the South Rim in search of capturing lightning and the ever-changing colors that sunset gives.

After several seasons of trying, I was finally able to capture this image. The image looks as if it's raining fire from the clouds. Many times, during the monsoon, the clouds build up, then dump rain and lightning, just to have the skies clear up as the evening comes. I was fortunate to have captured this lightning strike, as this multiple strike was but a few multiples I saw that afternoon. This image is a series of five vertical images, using a panorama bracket and then stitching them together as a panorama.

Equipment: Canon EOS 5D Mark III, Canon EF 24-105mm ƒ/4L, tripod, lightning detector

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(Left) **2nd Place:**
The Lonely Tree
ESAM KABLI

Since I was a little boy, I liked drawing with pencil and ink, and enjoyed making shadows for my drawings. While I always wanted to know more about color and how to use it, I discovered I'm much better with black-and-white, so that's my focus. The work of Ansel Adams is inspiring. I love how he could keep the detail on every part of a photo, and how he dedicated his life to his photography. One winter weekend, I went to the desert, about 200 km from my city, Jeddah, Saudi Arabia. A lot of people come to the area to see the dunes. As I passed this lonely tree, the light was nice and there were some clouds in the sky. I had good luck. I wanted to enhance the idea that it's really a lone tree in the big desert, so I used my 24mm wide-angle lens. There isn't much postprocessing. I shot in RAW, then worked in CS6 to do some adjustment with contrast, shadow, color saturation and sharpness. Then I used Nik Silver Efex Pro, starting from natural mode. I try as much as possible to keep detail in all the Zones in a photo without too much editing that would make the photo look unreal.

Equipment: Nikon D3, AF-S Nikkor 24mm ƒ/2.8D

(Below) **3rd Place:**
Flowing
JON GWYTHER

This shot was taken on a photographic trip around Iceland. I came across this beautiful waterfall while driving, and it just demanded that I stop and shoot it. A short walk to the lower side of the falls gave me a perfect spot to set up. I really love how Mother Nature has a way of making you feel very small. The post flow was easy because the shot just worked. I used Lightroom to find some details in the shadows, as well as make primary color adjustments. From here, it was over to Photoshop for a clean-up, and a bit of dodging and burning, as well as a final color adjustment.

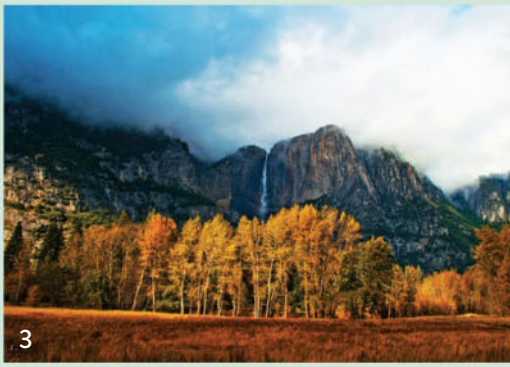
Equipment: Canon EOS 5D Mark II, Canon 16-35mm, polarizer, neutral-density filter



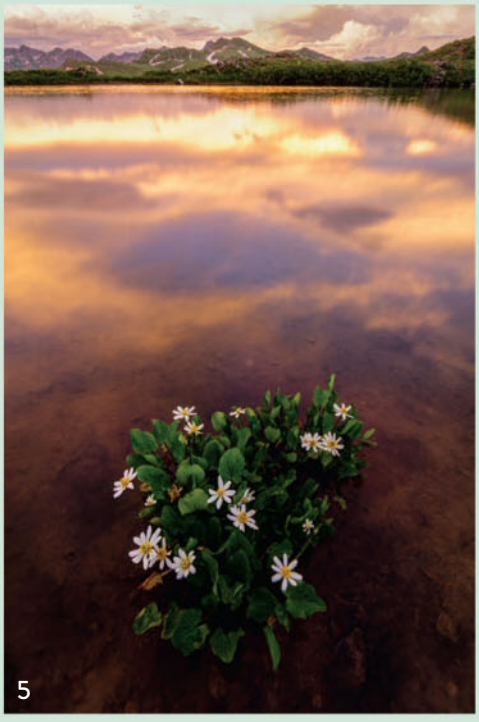
HONORABLE MENTIONS


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Bridalveil Fall And Half Dome
1) ANTHONY BONAFEDE

On a planned trip to catch the elusive Horsetail Fall in Yosemite National Park, we had the great fortune to select a day with excellent weather conditions. Watching the weather closely, it was predicted that a storm would roll through the valley and then clear in the afternoon, just in time for the fiery glow on El Capitan. The trip was made with a good friend and my son. We arrived early, knowing that a morning clearing storm was a possibility. Setting up our shot in the light rain and darkness, we were the first people to show up at Tunnel View. This image has been a longtime goal of mine due to the challenges associated with catching the right storm. Just enough clouds to break up the rising sun and produce the luminescent glow with mist and low clouds scattered in the valley had often been my desired scene to capture. As the light came up, it was difficult to stay focused and contain my excitement.
Equipment: Canon EOS 7D, Canon 24-105mm f/4L, B+W XS-PRO KSM polarizer

Aldeyjarfoss In Sky
2) JONATHAN TAN

This image was taken from northern Iceland, at Skjálfandafljót. I opted for a higher angle of view, exploring a few high spots around the area. The snow was thick, and it made it hard to move around. I was losing light fast as the sun was setting. Finally, I got to a spot that I wanted to work with. I wanted to evoke a feeling of the wild by showcasing the solid textures of the basalt columns that made up the walls of the waterfall, and at the same time, a sense of calmness from the water flowing down. When I finally got my gear ready and clicked, the sun was almost gone, leaving a beautiful afterglow.
Equipment: Hasselblad H4D-50, 35-90mm HCD, LEE grad filter, Gitzo leveling tripod

Cook Meadow—Yosemite Falls
3) JAMES BODIN

We were living near Yosemite at the time this image was made, allowing me to visit often when conditions seemed promising. On this afternoon, November 10, 2010, at about 3 p.m., breaks in the clouds were moving quickly across the valley, and I made 14 exposures using a tripod with the thought of HDR in Photomatix Pro, but that didn't work out well. Yosemite, not surprisingly, has rapidly changing weather, so lighting conditions and opportunities come thick and fast. This image best represents the look, and feel, of that day.
Equipment: Nikon D5000, Nikkor 18-55mm

Wild Nights
4) DAVID J. GRENIER

I was on my way to the gym on the evening of May 20, 2014, when I noticed the potential for a "good sunset" at a go-to location. I returned home to pick up my camera equipment and raced to where I needed to be. This magnificent rain cloud developed into an amazing umbrella shape over a lone oak tree, and I made a quick decision that the only way I could capture the magnitude of the scene was to shoot six vertical images that I could stitch into a panorama. What inspired me were the amazing cloud formations, which I had never seen in this location before—or since!
Equipment: Canon EOS 5D Mark III, Canon EF 16-35mm f/2.8L II USM, Marumi DHG Super Circular Polarizer, Really Right Stuff BH-55 ballhead, Gitzo GT2941LVL tripod, Canon remote switch

High-Country Pond And Marigold
5) M. BRIAN HARTZ

I captured this moment at sunset, high up in the San Juan Mountains near Ouray, Colorado. We were shooting higher up on the old mining trails that serve as county roads in this part of the state and thought we had just finished for the day, as the light didn't look like it was going to be interesting any longer. So we descended a ways, and then it just happened. The sky broke out into this fantastic display of color and clouds, and then I saw the pond and reflection of the sky. I jumped out of the Jeep® and ran down to the edge of this small pond, which is located at about 11,000 feet on the Black Bear Pass road. I didn't have much time to think, but grabbing my wide-angle lens I knew would be right in this situation, especially with the small clump of marsh marigolds at the edge of the pond. I grabbed a few shots before the color went on its way, and then I started to breathe again. We went back to that same spot a couple of days later, but didn't have the great sky we had on this special evening.
Equipment: Nikon D300S, Tokina 11-16mm f/2.8, tripod

Sunset At White Sands
6) SIVANI BABU

I took this shot at White Sands National Monument in New Mexico. I was there that day for the full moon when the park stays open later, but the sunset proved to be equally wonderful. White Sands is one of my favorite photographic locations because of the otherworldly landscape. It looks harsh and beautifully uninviting in broad daylight, but as the sun sets, the dunes seem to transform into a warmer, more welcoming landscape.
Equipment: Nikon D4, Nikkor 14-24mm f/2.8, Gitzo Series 2 Traveler tripod

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"I travel across the country teaching workshops, and I can always count on major cities to have a botanical garden where I can put my Tamron SP 90mm VC Macro lens to work," says professional macro photographer Mike Moats. "One of my favorite areas to shoot within the botanical gardens is the desert plants—I work a lot with the agaves, and the long lines of these plants lend themselves to artistic images."

Moats takes advantage of the Tamron SP 90mm F/2.8 Di VC USD's capabilities for unique compositional perspectives. "I like to move the lens in tight and fill the frame, avoiding any cluttered backgrounds. Because of the depth of the subject, I typically shoot with smaller apertures so that I can get the plant in focus from front to back."

The SP 90mm F/2.8 Di VC USD 1:1 Macro is compatible with both full-frame and APS-C sensor cameras. The magnification factor with APS-C models can be an advantage. Moats explains, "We have to stay on marked pathways, and many times the plants we want to shoot are a distance away. On my APS-C camera, the 140mm equivalent perspective provides more reach.

"The brightness, resolution and sharpness produce beautiful images with little diffraction. Tamron has a long history of making affordable and high-quality macro lenses, and this 'SP' or 'Super Performance' lens delivers professional-quality results."

It's In The DETAILS

Macro master Mike Moats reveals the hidden realm of the very small with the Tamron SP 90mm VC lens



©Mike Moats with Tamron SP 90MM F/2.8 Di VC USD 1:1 Macro



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How 2 >>

Shooting In Snow &

Instead of letting your cameras hibernate, get out and take advantage of the best of winter

TEXT & PHOTOGRAPHY BY ROB SHEPPARD

Growing up as a photographer in Minnesota meant dealing with winter. You may have heard the old joke that Minnesota has four seasons: pre-winter, winter, post-winter and springsummerfall (sic). Regardless of the truth or exaggeration of that idea, Minnesota has a long winter, and if you were going to be a nature photographer there, you had to deal with winter photography. No hibernating cameras allowed!

I no longer live in Minnesota and now enjoy the gentle winters of Southern California, but I still love to photograph in ice and snow. In fact, I have some great opportunities to do just that, even in Southern California, with local mountains that reach 10,000 feet and can have six feet of snow.

My earlier years in Minnesota taught me the hard way how to photograph in the snow and cold. You learn quickly how to deal with cold cameras at 20 below while standing beside Lake Superior or how to deal with blowing snow when kneeling at the edge of a snowdrift with 40 mph winds blowing the snow right at your face.

Light changes in winter. When the sun is out, light can be great through the whole day because the sun is

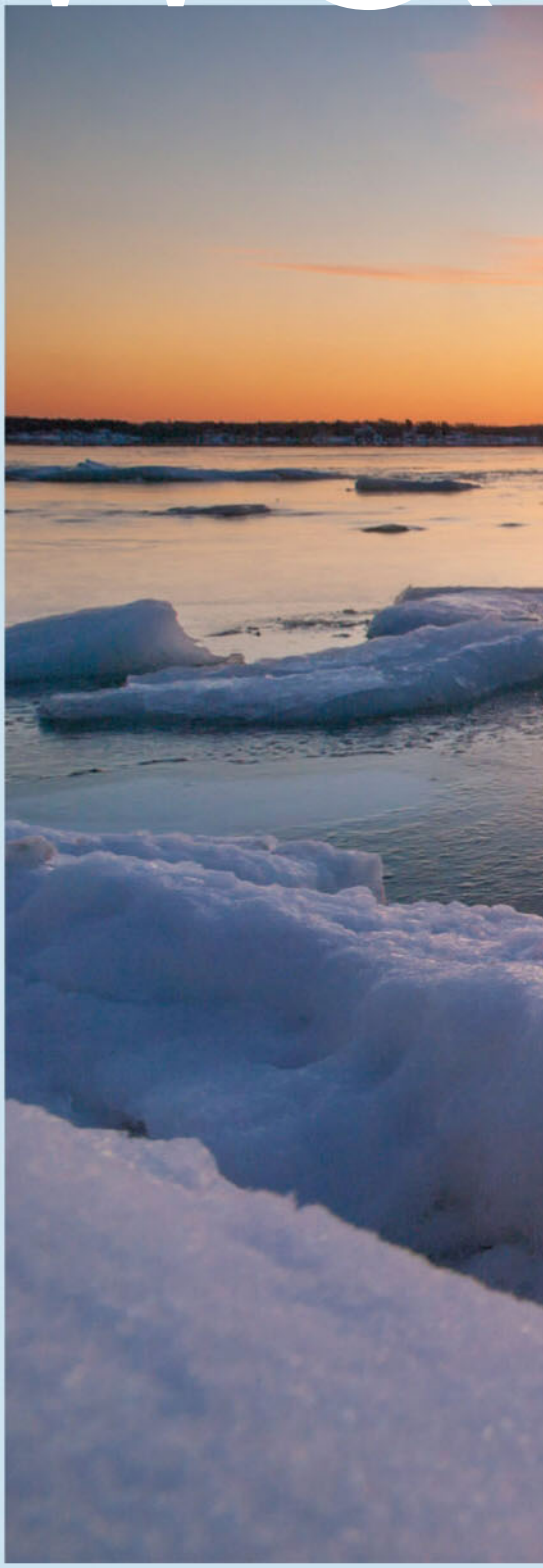


△ Gray, Dingy Snow

▽ Proper White Balance Shows White Snow



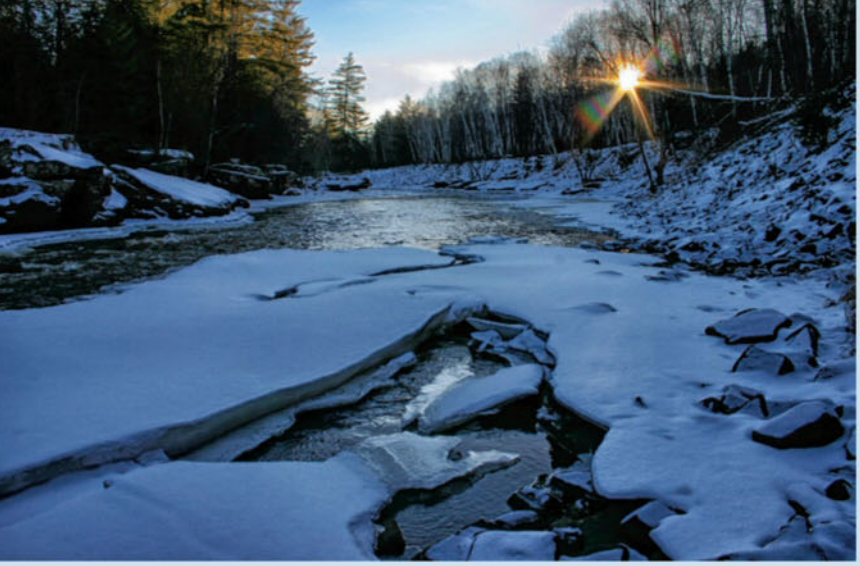
These two photos of central Minnesota woods show the big challenge of using your camera's systems totally automatically without making deliberate choices for the conditions. The first is underexposed and shows the blue cast of AWB; the snow is gray, not white, and the image looks dingy and dull. In the second image, the right exposure and WB make a big difference.



Ice



Image at dawn along the coast of Casco Bay, Maine. The ice here is reflecting so many nice colors of the environment, including the warmth of the area around the sun, as well as the blue of the sky. This morning was very cold, so the warmth of the sun was very limited in area, which meant a lot of blue in the ice.



Sky color changes rapidly at the edges of the day. These two photos were taken minutes apart in Sandstone River State Park, Minnesota. You can see the dramatic difference in the look and mood of the photos as the scene transforms from reflecting the sunlight (below) to reflecting the blue sky (left).



Working In The Cold

Years ago, cameras had to be taken apart and prepared for cold weather or they would fail. That's no longer true. All cameras today can function just fine to temperatures well below zero, except...

Batteries quit working as the temperatures drop. They will work fine again once they warm up. I keep extra batteries in a pocket in my jacket with a handwarmer. You could keep an extra battery in a pocket next to your body, but exchanging batteries will be painful.

Condensation is a big problem with cameras, so never keep the camera next to your body. Even in winter, your body puts off a lot of moisture, which will condense on a cold camera body. Also, never bring an exposed cold camera inside a house or a warm car because serious condensation can occur, which can mean camera failure and shipment to a repair location. Put your camera away inside a sealed camera bag or a plastic garbage bag until it warms up.

A cold camera is a good thing when it's snowing because the snow can be brushed off without it melting. But never blow off snow with your breath or you'll add a layer of condensation, which is really a problem if that happens to be on your lens.

Warm clothes in layers are key, along with good, insulated boots, flexible gloves and a warm hat. Warm, insulated boots are very important because, as a photographer, you'll be standing a lot as you set up shots and wait for the light. Cold feet will send you home quickly.

For gloves, check out hunting stores. Think about it, a hunter needs gloves that are both warm and flexible, plus they usually have some sort of gripping material to allow you to grip things (such as a camera and its controls). Growing up in Minnesota, I never found "half" gloves or mittens that exposed fingers useful. Cold camera bodies and tripods were way too brutal for bare skin.

See more winter gear tips in the "Gear Up For Winter Shooting" article in this issue of OP.

always low! Even at noon, you can get great shadows, dimensional shapes and strong textures to work with.

When the sun is out, light can be wonderfully dramatic, but it can be very harsh, as well. Cloudy days can also be beneficial because they cut the contrast of the light so you can see detail throughout a scene, from snow to tree trunks. Which light is best all depends on your subject and your intention for the image.

I also love when it snows. This totally changes the feeling of a location, giving it layers of tonality as things disappear into the distant snowy atmosphere. Find a dark tree for contrast, and you can capture trails of snowflakes as they fall; use shutter speeds of 1/60 sec. or slower (this depends on the wind and size of the snowflakes, so experiment).

Snow and ice can be challenging for exposure. Remember that a camera meter doesn't know the difference between snow and a dark pine tree; it's programmed to give an exposure that will make whatever it sees a middle gray, an average tone that fits most scenes outside of winter. For winter, though, that results in underexposed snow, making it gray rather than white (modern cameras include intelligent computing power to try to deal with this, but they're not intelligent enough to give the best exposure for snow consistently).

The key to exposing snow (and bright ice) is to expose your scene so the snow is bright, not gray. If the snow is underexposed, so is everything else, even if you shoot RAW. That can mean big problems if you want to brighten dark trees, as they can be so dark, there isn't enough detail to work with. If your scene has half or more of it as snow or white ice, add exposure by at least 1 to 2 *f*-stops.

Check your histogram's right side. There should be no large gap there; that would be underexposure, and you wouldn't be using your sensor at its best

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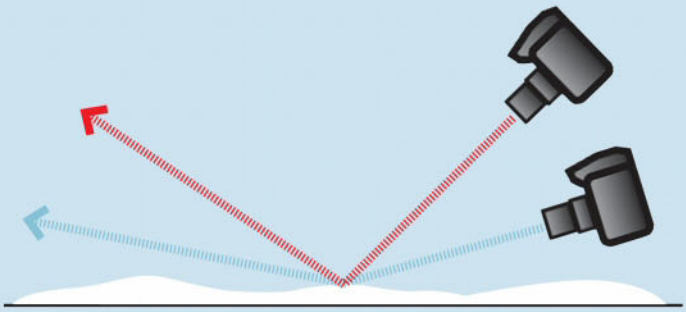
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Here, in a coastal Maine scene that's not backlit, the snow's ability to reflect the colors in the sky are more subtle. Think of the snow like a mirror. It reflects the colors that are at an equivalent angle to the viewer. With the sun behind the camera and to the left, the surface of the snow is reflecting the blue of the sky at a 90° angle in front of the camera. Think this way to predict and previsualize your winter photos.



Take advantage of low-light situations to boost the saturation of subtle colors. In this scene near Mammoth Lakes, California, the late-afternoon low light helps to bring out the very subtle colors.



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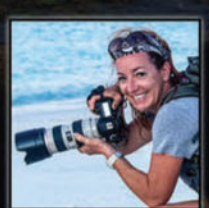
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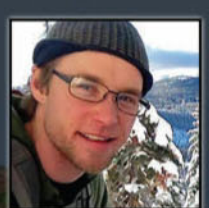
Scott Donschikowski



Ellie Stone



Paul Porter



Phillip Nicholas

Falling snow can have very distinct looks. BELOW: By using a moderately slow shutter speed and a contrasting background, the large Maine snowflakes are rendered as distinct streaks. RIGHT: In the high altitude of the San Gabriel Mountains in Southern California, the snowflakes were very fine, and a slow shutter speed makes the scene look more foggy than snowy.





MORE On The Web
Find a huge archive of articles on the best locations for landscape and wildlife photography on the OP website at **outdoorphotographer.com**.





We talk a lot about white balance in winter. It's an incredibly useful tool, and by really paying attention, you can alter the mood of a scene dramatically. LEFT: Auto White Balance evaluated the scene and created a blue cast in the snow on an overcast day. ABOVE: By manually setting White Balance, the snow can be brought back to white and the overall scene has a lot more warmth.

(nor should it be cut off; that's overexposure, something you don't want with snow and ice, either). If you aren't sure, take additional shots and bracket your exposure so you have the best exposure to work with later.

Snow and ice are highly reflective. They reflect the colors around them, including the sky. On a sunny day, this can mean warm colors where the sun hits the snow and blue colors from the sky where there's shade. This will vary greatly, depending on clouds in the sky (they will reflect warmth from the sun into shadows) and time of day (early and late often have extensive areas of deep blue sky to reflect into shadows).

Sunrise and sunset, dawn and dusk, can offer some amazing images because of the way the colors reflect throughout a scene. Now you can have very warm colors showing on snow and ice from the sky where the sun is at the horizon and often very blue colors elsewhere (again, this depends on how clear the sky is).

Don't leave the scene just because the sun goes down! Spectacular color often appears in the sky after sunset (and sometimes before sunrise). That color is important to the scene for more than just the sky because of the way it will reflect on snow and ice. Anyway, sunrise is late and sunset is early in winter, so you can still find time for a normal dinner. That's true! I've photographed a sunset in January in Minnesota's North Shore area of Lake Superior, shot until well after the sun went down and still had dinner at My Sister's Place,

(Cont'd on page 91)

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ASSIGNMENTS

▸▸ Winning Images From The Weekly Assignments At outdoorphotographer.com

Congratulations to Denis Dessoliers, Bud Walley and Valerie Millett. Theirs were the winning images from the recent Migrations, Clouds and Fall Color Assignments on outdoorphotographer.com, sponsored by Kenko Tokina USA. There's a new Assignment posted every week. To get your photos into the running, all you need to do is enter.





1) Migrations Assignment Winner
PHOTOGRAPHER: Denis Dessoliers
EQUIPMENT: Nikon D800E, AF-S Nikkor 14-24mm ƒ/2.8, Gitzo tripod
This picture was taken on February 6, 2014 at Bosque del Apache National Wildlife Refuge in San Antonio, New Mexico, on the old U.S. Highway 85. My wife and I drove almost 900 miles from Southern California, trying to capture some images of the bird migration here. Prior to taking this shot, the sky was overcast for a majority of the day. My wife and I spent quite some time waiting and hoping for the sky to clear up. My patience was definitely tested when the conditions seemed like they wouldn't change. Disappointed in not being able to capture anything, I began to pack up all the equipment. My wife, while staying very optimistic, insisted we stay around for just a moment longer. I'm glad I listened because, moments later, her intuition was proven right. What seemed like a lost cause became an opportunity as the sky began to reshape itself. Gleaming through the clouds was a beautiful ray of hope that lit up the horizon like a blazing fire. At that moment, I was so fixated on the view that I had forgotten about some of the gear I had already packed. I quickly rushed to my car to grab my equipment and capture this shot. The glow only lasted for a few minutes before it began to grow darker and fade into the night.

The lighting of this sunset was a balance of the foreground and background. It was taken in two shots without the use of an ND filter and blended together. For postprocessing, I used Lightroom and Nik software for minor enhancing.

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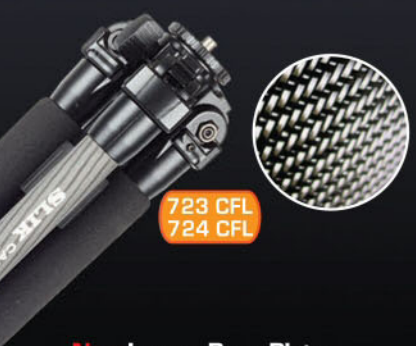


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Featured Photo By Chris Burkard



2) Clouds Assignment Winner
PHOTOGRAPHER: Bud Walley
EQUIPMENT: Canon EOS 7D, Tokina 11-16mm ƒ/2.8, Adobe Lightroom 3
This image was taken on July 14, 2012 in the Mojave Desert's Johnson Valley off-road area. As usual, here in the desert in July, there were thunderstorms brewing. A couple of friends and I decided to go out to see if we could capture some of the desert's dramatic skies. I saw these clouds developing in my sideview mirrors. We stopped, set up and started shooting. I remember saying, 'Wow, no one is going to believe that these are the real colors.' This shot is a perfect example of when you're out trying to capture the beauty of landscapes, don't forget to look behind you.



3) Fall Color Assignment Winner
PHOTOGRAPHER: Valerie Millett
EQUIPMENT: Canon EOS 5D Mark II, Canon EF 24-105mm ƒ/4L IS, polarizer, Induro tripod
Long before I ever became a photographer, I had seen a photo in a magazine of hundreds of photographers lined up in front of a spectacular scene, the article noting that the particular landscape was one of the most photographed in the U.S. I distinctly remember the image because it registered as odd to me—the crazy level of enthusiasm that seemed to overtake these photographers.

This particular autumn, I found myself sleeping in the back of my SUV in freezing-cold temps at Maroon Bells, Colorado, with an alarm malfunction that led to almost missing the whole thing. Once I came to my senses, I hurriedly got up, bundled up and stood on the shores of a scene I couldn't see in the pitch of darkness, but I knew I wasn't alone. In the complete darkness stood what seemed liked hundreds of other photographers, all milling around and waiting for the sunrise.

Those moments as the sun rose, I stood in disbelief at the amount of bodies, camera gear and electronic noise coming from such an incredibly spectacular landscape. Then it dawned on me that I was in the exact place I had seen all those years ago in that magazine. There I was, part of the many and struck by that same enthusiasm. It was an incredible bit of discovery so, of course, I had to take a photo of it.

LEAVE ORDINARY IN THE DUST

Featured photo was taken by IAN ZAMORA, Surfboard Craftsman.

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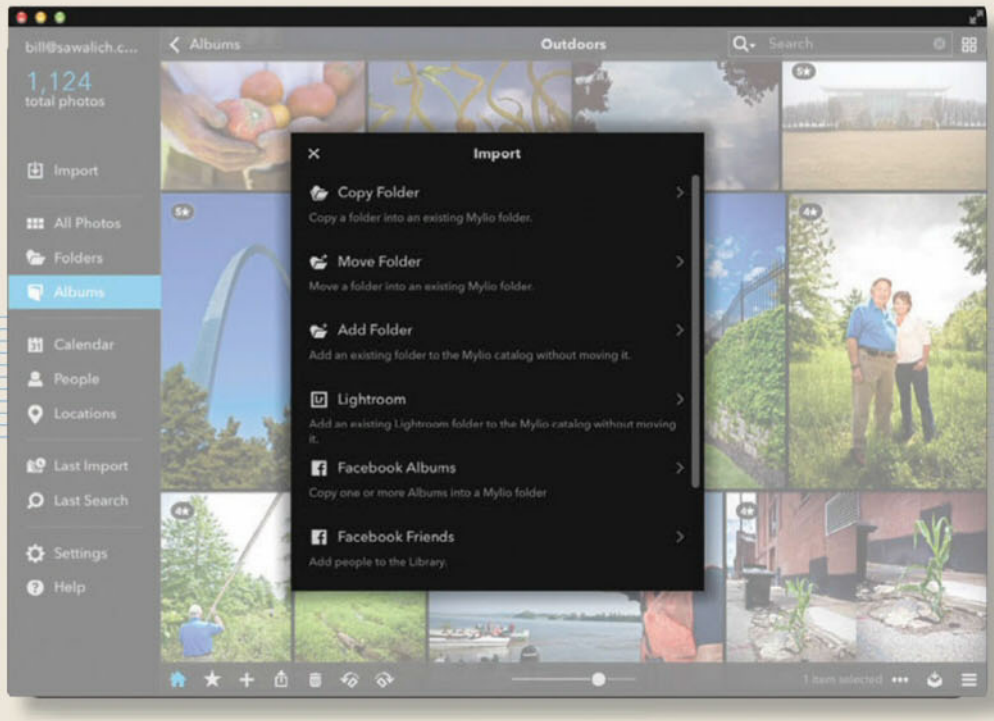
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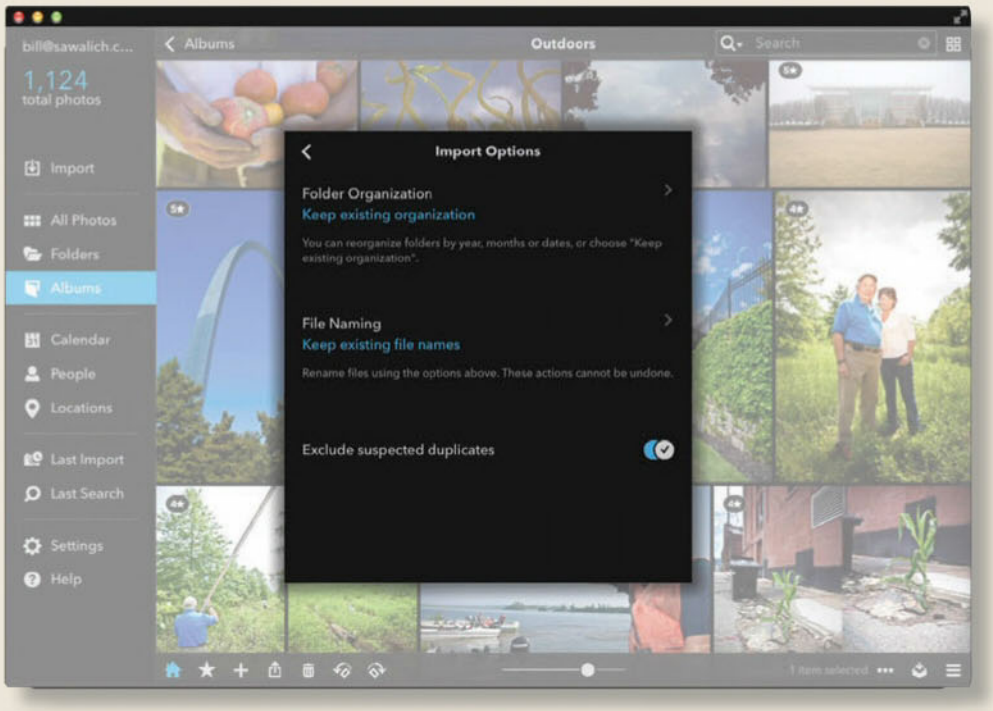
TEXT & PHOTOGRAPHY BY WILLIAM SAWALICH

Yesterday my wife's computer crashed. Turns out, it had a bad hard drive. While she had been occasionally backing up important photos and videos to an external disk, she hadn't done it in a while, and now we're seriously at risk of losing a bunch of important photos of our young kids. If she had been diligent about her backup plan, we'd be in better shape. If she'd simply been using Mylio, we'd be golden.

Mylio is "the first modern, intelligent photo manager." It's an app that's installed on any device you'd like to use to synchronize your images, like desktop computers, laptop computers, external hard drives, tablets and smartphones. It's currently available for Mac and Windows operating systems, as well as iOS devices, and will be coming soon for the Android OS. The simplest way to think of it is as an app that synchronizes images from any of these devices to all the other devices—meaning you always have your images at your fingertips, no matter which device is in hand. If you're a skeptic, like me, right now you're thinking, "Oh, no, not another device that syncs files via the cloud." Actually, it's not.

Whenever I hear about a new software that's made for synchronizing, sharing, organizing or generally over-





LEFT: The Mylio interface remains the same across devices, from laptop to tablet to smartphone. In all instances, the images come first, with organizational and image-editing controls just a click away. ABOVE: Mylio's Import window allows photographers to import images by copying or moving folders into Mylio. Most photographers are likely to prefer the Add Folder option, however, which simply directs Mylio to peer into an existing folder without relocating any image files. The app can also monitor Lightroom catalogs and Facebook albums, as well. RIGHT: Mylio's Import Options allow photographers to keep file naming and folder organization exactly as is, ensuring the app works well for photographers who have already established an organizational workflow with which they're happy.

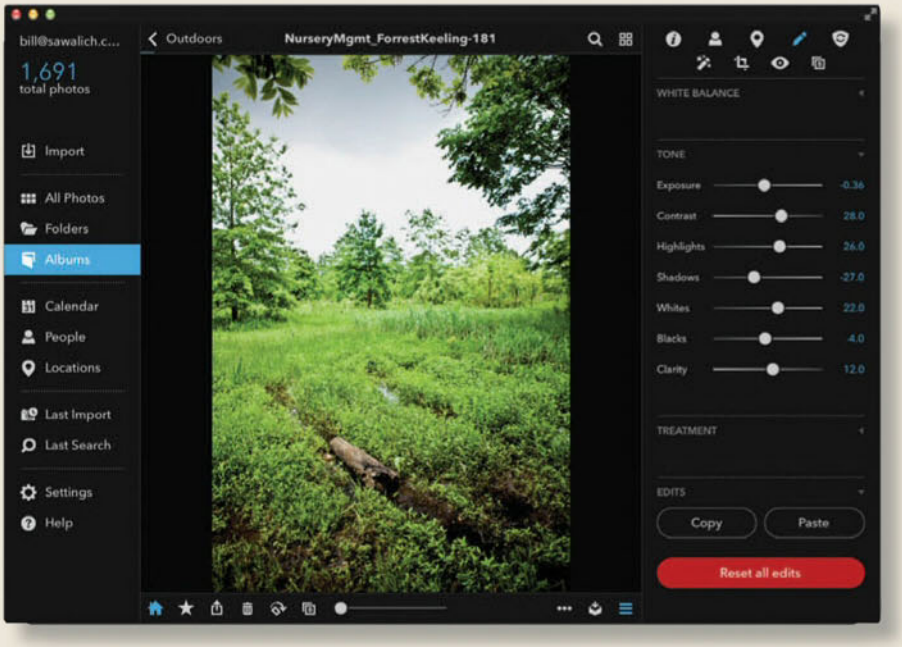
hauling the way I organize and store my photographs, my initial reaction is skepticism. I don't know if that makes me a cynic, or just someone who has been burned one too many times before. The promise of easy and reliable organization and backup is certainly appealing, but other entities have tried and never quite delivered. But none of them has done it the way Mylio has.

Most similar services rely on the cloud. It's a great place to find affordable storage space for files—whether that's the music that iTunes stores in the cloud or the server space purchased for offsite backup (like Dropbox and Amazon Web Services). But the problem with the cloud is that access is entirely limited by bandwidth. And if you're trying to move gigabytes of files—which is easy to do with RAW image files—the cloud simply isn't as effective.

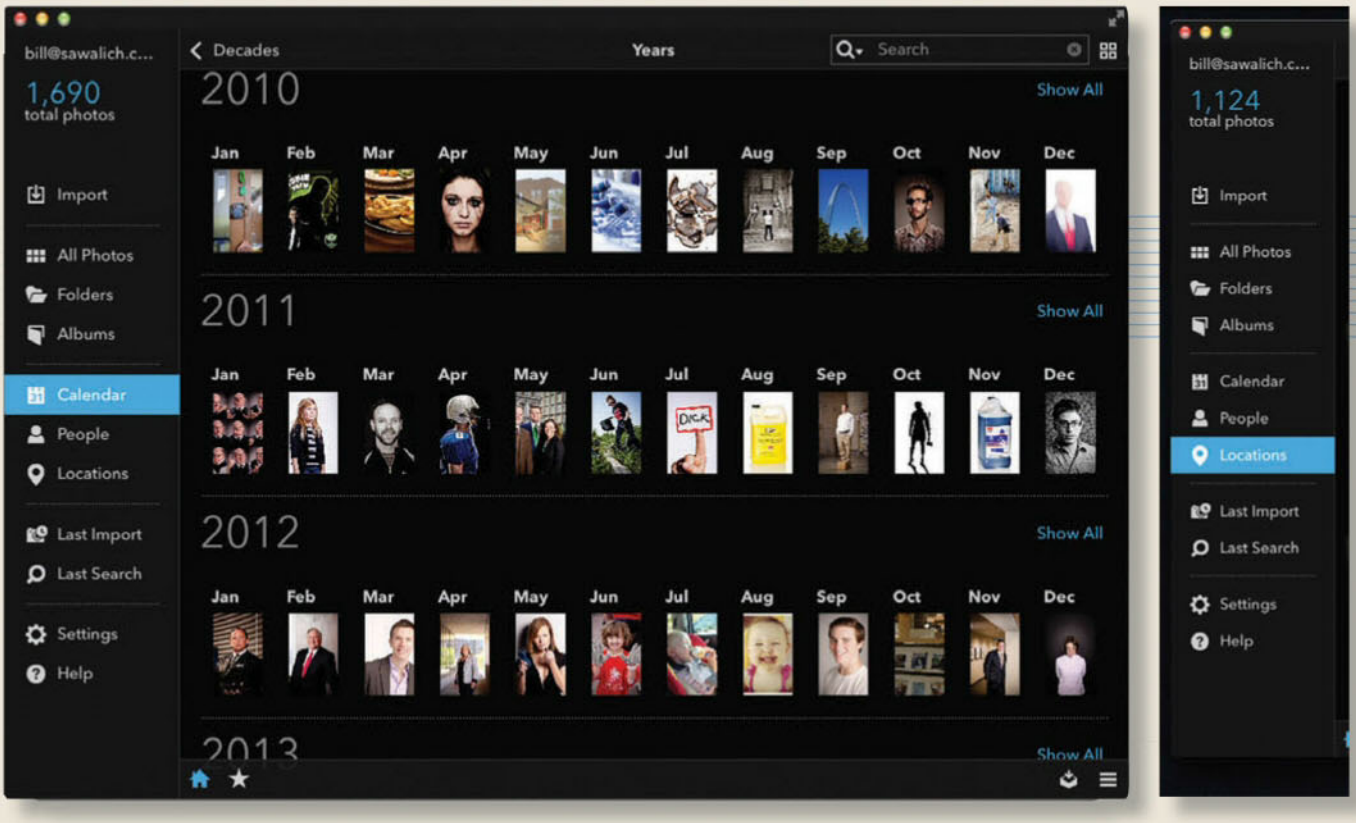
But Mylio works differently. Instead of transferring files via the cloud, Mylio doesn't even rely on the Internet. All it needs is a local wireless network—like the kind you probably have in your home or office. When you enter your WiFi-enabled home, for instance, Mylio instantly connects your devices and starts transferring files over the local network. This is exponentially faster than moving files across the Internet.

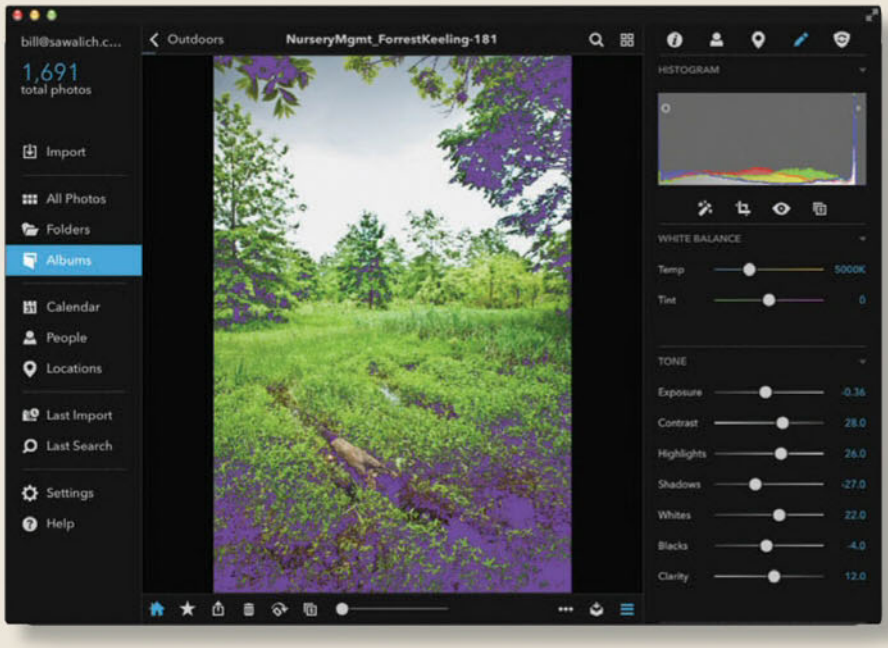
One great side effect I've found since connecting devices like my desktop and my laptop and tablet via Mylio is that as soon as the file transfer is created, I've made an instant backup of my original image files. I may have installed Mylio because it allows me easy access to all of my images for sharing purposes, but I'm sure enjoying the peace of mind that comes from an added layer of protection for my precious image files.

Mylio allows you to synchronize original image files (including RAW) or to share medium or small JPEG files instead. A RAW workflow comes with some great benefits. For instance, I can edit and adjust RAW image files on my tablet or even my smartphone, right inside the Mylio app, knowing that any changes are instantly shared across the network to my other devices. And, because I'm working with RAW files, the changes are nondestructive—just like when I'm working with RAW files in Adobe Camera Raw, Lightroom or Aperture. In fact, because Mylio appends RAW files with XML metadata, any RAW edits and adjustments and star ratings and flags easily carry over to the files across the network—and outside of it. Because Mylio doesn't require photographers to abandon their existing organizational systems (such as a Lightroom catalog, for instance), Mylio works well with other software. All those RAW adjustments, ratings and flags are carried over to Lightroom, and vice versa. This integration is invaluable, and makes Mylio much more useful for a photographer who doesn't want to abandon an existing workflow.



One of my favorite features of Mylio is its ability to make life easier when traveling. In Travel Mode, the photographer selects which devices will be going along on a trip (say, only a smartphone and a laptop), and Mylio temporarily ignores any other networked devices and automatically backs up original (RAW) image files during the trip. The idea is that while I'm traveling, backup is extra-important. And, since free memory is free memory, whether it's on your laptop or your smartphone, why not utilize that disk space to back



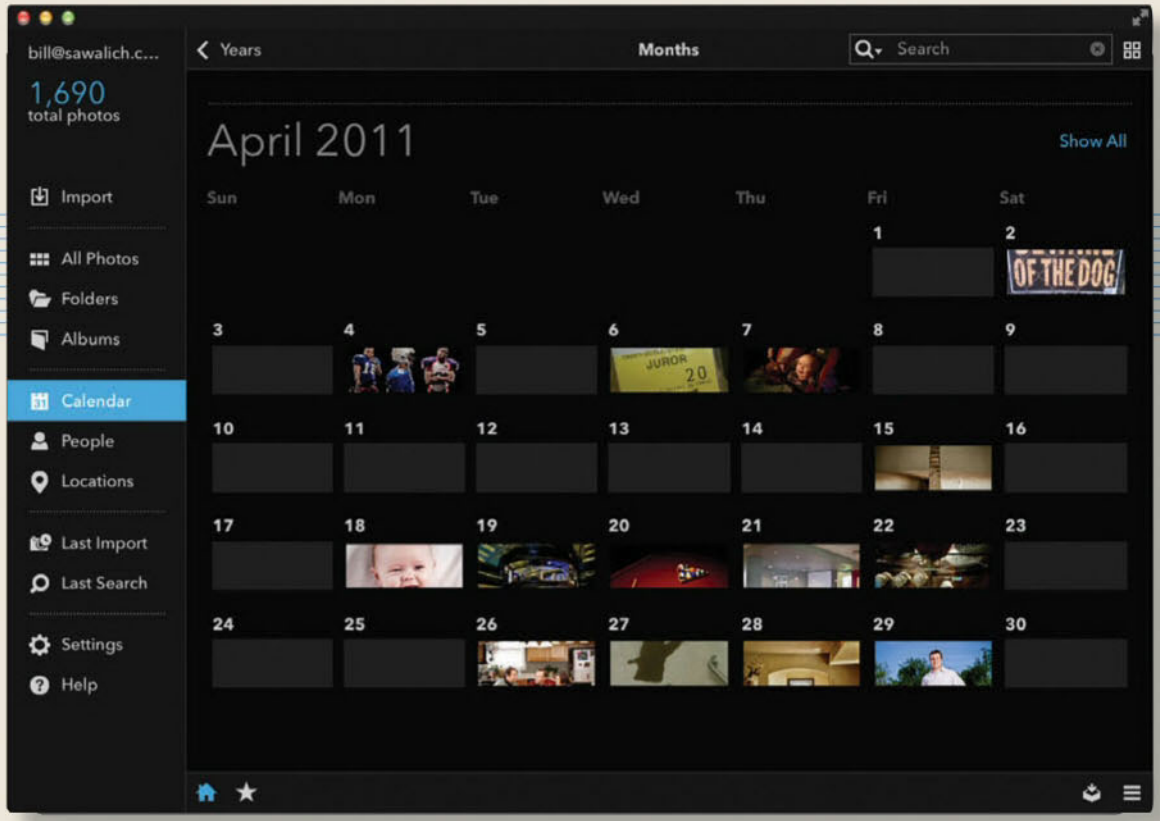


FAR LEFT: The Edit panel puts powerful RAW image editing into a familiar format for users familiar with Adobe Camera Raw, Lightroom and Aperture. All changes are nondestructive, and upon synchronization, are propagated across the Mylio network, including back to the image's original location—even inside Lightroom. LEFT: A visual indicator of the loss of shadow detail. The histogram and sliders are familiar to users of virtually any RAW editing software. BELOW, LEFT: Calendar view organizes image files by date of capture, allowing users to drill down and search for photographs across folders and subjects, from decades to years, months and even days. BELOW, MIDDLE: Mylio's organizational structure allows users to sort their images not only by Calendar view, but by searching for people who may be tagged in pictures, or geotagged locations that appear on a map. BELOW: After drilling down to the monthly Calendar view, images are arranged by the dates on which they were created.

up the files. Once I've returned to civilization and Mylio detects that alternative backups have been made, it automatically removes the large RAW files from the original travel backup—once again, freeing the space on my iPhone for normal daily use.

Traveling photographers may say that sounds great, but what about when there's no wireless network available? If you're on a truck in the desert, for instance, you probably don't have a strong wireless signal, but you do have a pretty smart application at your fingertips. Mylio can create an ad hoc wireless network at the click of a button, so your devices synchronize even in the most remote locations, again, offering another layer of backup protection. This is called the Mylio Device Network, and it's simply a brilliant use of the technology.

As part of a monthly subscription to Mylio, photographers have access to an optional feature that does take the application outside of its hyperlocal footprint. The Mylio Cloud Drive is just what it sounds like—access to storage space in the cloud that can be accessed just like any other hard drive on the network. Its only downside is the aforementioned Internet connection, which does make large file transfers cumbersome. But as any archiving



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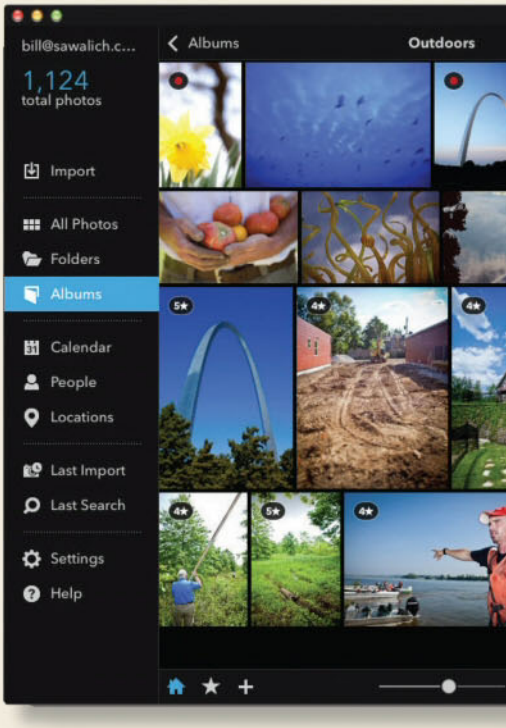
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expert will attest, having files offsite at a remote location is crucial to any catastrophe-proof backup plan. Mylio's Cloud Drive makes that remote access easy, and without leaving the comfort of the Mylio interface.

Comfortable is the perfect word for the user interface, and that's no accident. It was designed for use by everyone from

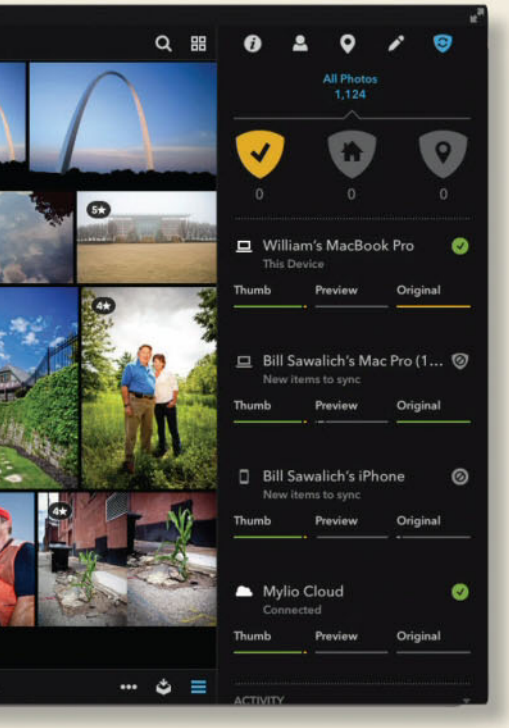


novice photographer to expert professional, so it was built to be extremely easy to use. It puts the images first, and makes it easy to sort and organize them with an interface that remains exactly the same whether on a small touch-screen tablet or multi-monitor desktop computer. Point-and-click or touch-and-drag, the Mylio user experience remains consistent across devices.

Speaking of organizing, Mylio doesn't simply dump photos into a digital bucket. Any existing folder structure that exists on a device that's added to the network remains intact. Mylio doesn't move files from their original locations, it simply points to them. This helps keep things fast, and it also helps a stubborn photographer like me, who doesn't want to give up his existing organizational system. Mylio, thank goodness, works with my existing workflow. It improves it, sure, but it doesn't usurp it.

Ultimately, that's what makes Mylio

useful for a variety of photographers: It's simple, powerful and flexible. I love the idea of being able to access my images anytime, anywhere, whether I want to reference a photograph from a previous shoot while I'm revisiting a location or whether I want to take new pictures and edit them during my trip. Perhaps I just want to show off my best work, but don't want to have to say, "If only I had my laptop." With Mylio, I don't have to



ABOVE: Star ratings, flags and other tags are carried in image file metadata and move seamlessly not only between Mylio devices, but to outside software, as well. Here, star ratings from Lightroom RAW files were brought in upon import into Mylio.

make excuses. I can simply pull out my phone, my tablet, or any other device I add to my network, and know that I have easy, instant access to my photos whenever I want them, wherever I may be. That's not only a convenience, it's a pretty remarkable achievement. OP

William A. Sawalich *is a contributor to* Outdoor Photographer. *He makes his living as a professional photographer and educator in St. Louis, Mo. See more of his work at www.sawalich.com.*

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GEAR UP For



5



8

How to keep you and your equipment warm, comfortable and fully functional to take advantage of winter's unique photo opportunities

Cold, ice, snow, wind—these are just some of the challenging conditions presented to a nature photographer in winter. If you can endure and overcome these challenges, the rewards are many. To keep you and your gear protected and up to full creative potential, there's a variety of gear available. Here are some tips and suggestions that will enhance the success of your winter photography.

1) Plan Your Outing

It's always wise to plan a photo outing, but it's especially important when heading into harsh winter conditions. Search online for information about your intended location. Before you walk out the door, check the weather forecast and road conditions. A plan—don't leave home without it!

Winter Shooting



2) Non-Photo Essentials

When you head into the field—again, especially in harsh conditions—be sure to bring water, food, a first-aid kit, a flashlight or headlamp, and your fully charged cell phone. If you're venturing far from your car, area maps and a compass will be helpful. (Also see section #19 on GPS.) If you're staying in a motel, bring chargers for your gear; if working from your vehicle, car chargers can be invaluable.

3) Test Your Gear

Before going into the field, check all of your gear. Make sure everything works properly. If you live in a cold area, see how your camera and lenses handle that. Most DSLRs are rated for temperatures from 0º-40° C (32º-104° F), although current Pentax DSLRs (and some high-end mirrorless cameras like the Olympus OM-D E-M1 and Fujifilm X-T1) are rated down to -10° C (14° F), but many have been used successfully in colder temperatures. If you can test how your camera handles cold temperatures

GEAR UP For Winter Shooting





12



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before going to your location, so much the better. Regardless of temperature, make sure the camera, lenses, flash unit and any other items operate properly before taking them afield.

4) Bring Backups

Nothing can ruin a location shoot more than having your only camera or lens break down. Take backup gear—a spare camera body (or a waterproof compact; see section #12), a spare lens, certainly spare batteries and memory cards.

5) Gloves

Anyone who has shot in cold weather knows fingers are very vulnerable to the cold, and you've likely discovered that it's hard to control settings on a camera while wearing heavy gloves. Special photographers' gloves provide protection while being thin enough to allow you to operate your camera. Some have fingertip covers that can be opened briefly to allow you to open the battery-compartment door, change memory cards or make camera settings, then resealed to continue providing warmth. Freehands Stretch Thinsulate gloves are waterproof and windproof, with a silicon grip to prevent the camera from slipping, and thumb and index finger tips that can be opened and sealed, as needed. ARRI Crew gloves, Isotoner smarTouch 3 Finger Matrix Nylon gloves and SetWear Cold Weather gloves are other options designed with the photographer in mind.

6) Prevent Condensation

If you move gear from a cold environment (outside) to a warm one (indoors), or vice versa, condensation can form on the surfaces, outer and internal. To prevent this, put your gear (camera and lens) in an appropriate-sized plastic bag like a Ziploc® type. Let the gear inside the bag warm or cool to the ambient temperature, and there should be no condensation problems. Silica gel packets in the bags will provide even more protection against condensation. You can recharge moist silica gel packs by placing them in a warm oven for a few minutes. Note: Keeping your camera warm under your coat, then bringing it out into the cold repeatedly, can also produce condensation.

7) Keep Batteries Warm

Batteries quickly become sluggish as the temperature drops. Lithium-ion types provide the best cold-weather performance, but even these quickly lose power when it's really cold. One solution is to carry fully charged spare batteries in an inner pocket, where your body heat keeps them warm. Switch to one of the warm batteries when the one in use becomes sluggish. There are also external battery packs, which provide more power than in-camera batteries and can be kept warm in a pocket while a cable connects them to the external camera or flash unit. Whatever power source(s) you use, bring fully charged spares. One note about spare batteries: Be sure to purchase genuine manufacturers' batteries. Cheap knockoffs can damage your camera, and in the cold, they won't perform like the genuine article.

8) Snowshoes

When you really want to get off the beaten track for a special shot, a pair of snowshoes is an excellent tool to have. Hiking away from a trail can be a safety issue, and we always recommend traveling with a buddy. In addition to making it easier to walk in deep, heavy snow, snowshoes are safety tools because they keep you from sinking

into a snowdrift. It's surprisingly easy to get stuck in such a drift.

9) Memory Cards

Like cameras, some memory cards can handle cold better than others. Check the specs to see what your cards can handle, and buy newer cards, if necessary, before going out into colder conditions. Some cards are waterproof and coldproof; these, of course, would be good choices for shooting in winter conditions. One staff member accidentally ran an SD card through the washer and dryer, and it worked just fine afterward.

10) Tripod Wraps

Aluminum tripod legs can be uncomfortable or even hazardous to touch when very cold (remember that classic scene in *A Christmas Story*, where a boy unfortunately takes a dare to touch his tongue to a frozen flagpole?). Wooden and carbon-fiber tripods reduce this problem (although carbon fiber can become brittle in very cold temperatures). But a simpler solution—especially if you don't have a wooden or carbon-fiber tripod—is a tripod leg warmer (three of them, if you want to be able to grab any leg of the tripod). These are available from many tripod manufacturers and third-party sources such as LensCoat and AquaTech.

11) Gear Covers

While pro and many higher-end "prosumer" DSLRs have weather sealing, none that we know of is warrantied against water damage. Many higher-end lenses also have some degree of weather sealing, but, again, aren't warrantied against water damage. When using such gear in rain or snow, it's wise to protect it with a plastic gear cover, such as those from ewa-marine, Kata and others. OP/TECH makes a variety of neoprene camera covers that help keep a DSLR warm and make it easier to handle on a cold day. LensCoat makes gear wraps that are also camouflaged, which is particularly nice if you're photographing wildlife.

12) Water/Coldproof Compacts

If you'll be shooting in harsh conditions, it's not a bad idea to take a waterproof/freezeproof/shockproof compact camera along as a backup. Such compacts actually are designed to be submerged in water to depths of 33 feet and beyond with many models and to handle very cold shooting conditions down to 14° F. They're also hardy, withstanding drops from five feet or higher. While they don't offer a DSLR's versatility, these cameras do offer worry-free shooting in harsh conditions. Current examples of this category include the Canon PowerShot D30, Fujifilm FinePix XP70, Nikon COOLPIX AW120, Olympus Stylus TOUGH TG-3, Panasonic Lumix DMC-FT5, Ricoh WG-30W and Sony Cyber-shot DSC-TX30.

13) Filters

A UV filter can provide protection for the front element of your lens. A polarizing filter can enhance snow shots, deepening a blue sky when used at right angles to the sun and reducing glare to bring out the snow texture. On a crisp, clear day at some altitudes, the polarizer will render a blue sky much darker than it does on warmer days, when there's more humidity in the air. That dark blue look is prized among many professional photographers.

14) Handheld Exposure Meters

Today's built-in TTL camera meters are excellent, but even they can be fooled by scenes containing large areas of snow in bright sunlight. There are a number of ways to deal with this. Simple: Use the standard multi-zone metering, and check the image on the LCD monitor (and its histogram) after shooting, and adjust exposure accordingly, if necessary. Simple: Use a spot meter, read an important sunlit snow area in the scene, increase exposure 2 to 3 stops from the metered exposure, and check the results on the LCD monitor/histogram. Simple: Use a handheld incident light meter, which reads the light falling on the scene and thus can't be fooled by particularly bright or dark subjects or backgrounds. Excellent, but complex and requiring testing: Use a spot meter (or the spot-metering mode of your camera's metering system) and the Zone System. The Sekonic L-478DR features touch-screen control, and it's ideal for still and motion shooting.

15) Hats

We've all heard that most body heat is lost through the top of the head in cold weather. While that may or may not be true, a broad-brimmed hat is an important piece of gear for shooting outdoors



14



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GEAR UP For Winter Shooting



19





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18

in the winter. It helps keep snow out of your eyes and off your head, and you can use it to shield the camera if you don't have a dedicated cover. A hat is also an excellent lens shade if you're shooting close to the direction of the sun. If you're wondering, Ansel Adams wore a Stetson Open Road hat. It's still a good choice for a nature photographer.

16) GORE-TEX® Outerwear

GORE-TEX® fabrics keep rain and water out while allowing moisture from perspiration to escape. A GORE-TEX® jacket, pants and boots will keep you dry and warm. Of course, you should dress in layers, so you can remove or add items as temperatures change. Long underwear, a normal layer, then the GORE-TEX® outerwear is a good system. A fleece or down vest can provide added warmth, when needed.

17) Camera Bags

A good cold weather camera bag will allow you to get to your gear without setting the bag down in the muck. See the Gadget Bag article in this issue of *OP* for a look at full-featured camera bags that don't have to be set down to access the contents.

18) Cleaning Cloths & Devices

In harsh conditions, your gear will attract snow, rain, dust and more—more so than in "normal" shooting conditions. So it's a good idea to carry a cleaning cloth and brush into the field with you. A small blower like the Giottos Rocket Blaster makes short work of unmelted snow. A microfiber towel can wipe off snow and rain, while a dedicated lens cloth is good for cleaning the front lens element and viewfinder eyepiece. A soft brush is also a good tool for brushing snow away without encouraging it to melt or otherwise smear on your gear.

19) GPS

It's easier than you might think to become lost when shooting in inclement weather, especially if you're in an area you don't know well. Reduced visibility—which can happen even if the weather is good when you start out—can make navigating tricky. One good safety device is a GPS unit, which lets you keep track of your travels and get back to your starting point. Standalone GPS units are great for navigation. You can also link GPS units to many cameras to record position information (latitude, longitude, elevation and even the direction the camera is pointed) in each image's metadata. There are GPS units designed specifically for this purpose, and a growing number of cameras even have GPS built in, including the Canon EOS 6D and 7D Mark II, Nikon D5300 and Sony SLT-A99 DSLRs.

20) Don't Breathe!

Don't breathe on a smudged viewfinder eyepiece or LCD monitor, and especially don't do it on your lens. You can destroy the coating, permanently damaging the lens. In very cold weather, the LCD monitor may act erratically or even stop functioning; it should return to normal when you bring it back to normal temperature. **OP**

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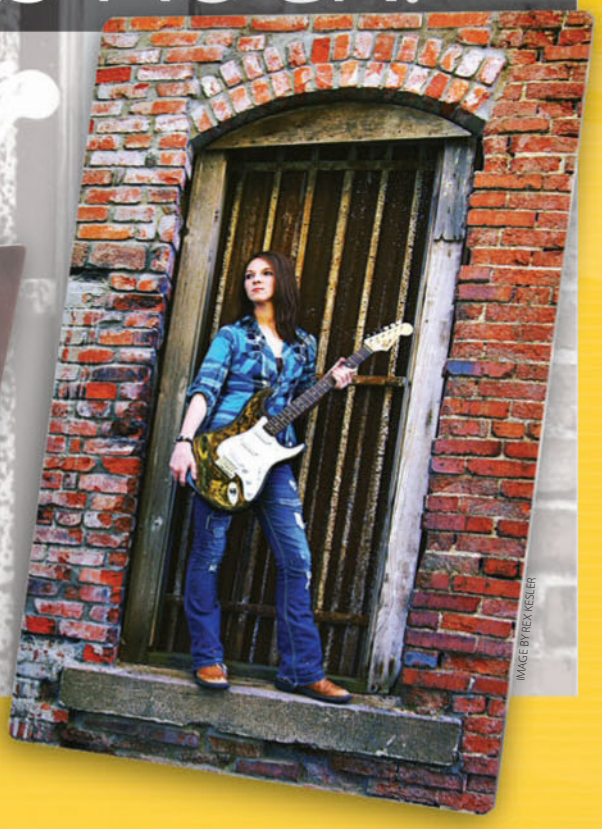


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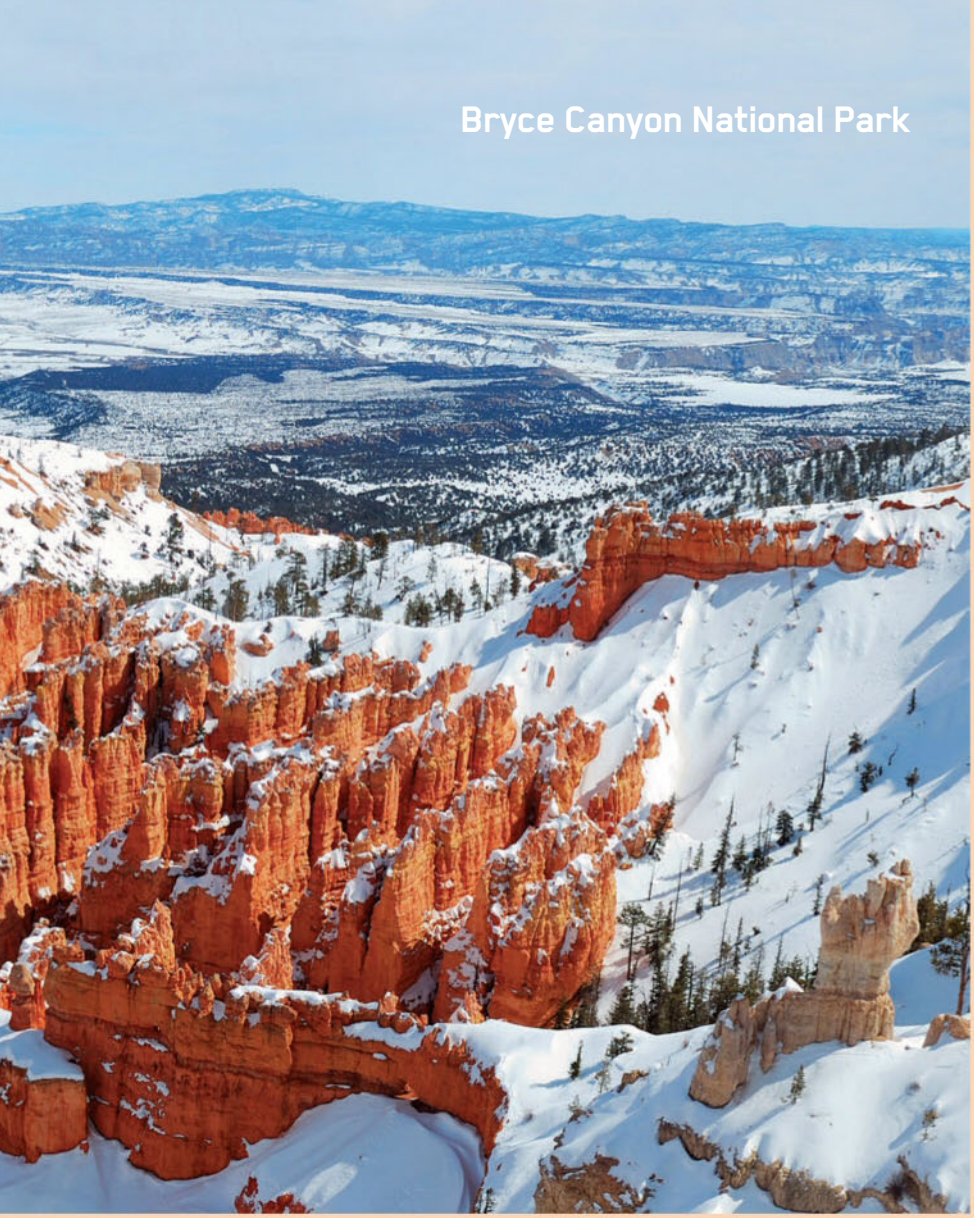
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Three Days In UTAH

For landscape photographers with a long winter weekend, here are some top spots in The Beehive State to get stunning, out-of-the-ordinary photos



Zion National Park



Bryce Canyon National Park

Travel

In winter, Utah is justifiably famous for its world-class skiing. When Salt Lake City hosted the Winter Olympics, the state's dramatic mountain vistas were on full display, along with towns like Park City and ski resorts like Alta and Snowbird. Unlike some other Olympic cities, Salt Lake City was a natural fit for the Winter Games because of the region's long history of being an alpine sports destination.

With the ski industry dominating the focus, the rest of Utah tends to be unjustifiably forgotten as a winter destination. For nature photographers looking for a long winter weekend of spectacular landscape vistas, Utah is ideal.

The state is perfect for a couple of reasons. First, while the ski resorts are packed from November through March, areas around the state's magnificent national parks are considered to be in their off-season. Rooms are available and rates are good.

Second, getting in and out is easy. For the parks we're featuring in this article, it can be easier to route through Las Vegas than Salt Lake City. Vegas is easy to get to from just about anywhere in the U.S. Grab an easy flight and pick up a rental car, and just like that you can be off. Of course, you can also fly into Salt Lake City with its major international





Bryce Canyon National Park

airport and well-maintained interstates. Your drive might be longer, but it's certainly doable.

Third and, perhaps most importantly, Utah's most famous landscape photography destinations are frequented and photographed mostly during the summer. In winter, not only are the crowds diminished, the vistas themselves are much less photographed, so this is a great time to go if you're looking for more unique photo ops.

On a short three-day trip, you can do some photo exploration at a couple of Utah's most beloved parks. A loop that includes Zion and Bryce Canyon can also be stretched to include Capitol Reef. Or you can stay in the eastern part of the state and explore Arches and Canyonlands.

At all of these parks, winter is definitely the slow season. Hiking at these destinations often can feel like you're the only one there. Part of that may be due to a perception that the parks are shut down due to impassable roads.



Zion National Park

Big snowstorms can create closures, of course, but, in general, this part of the state isn't overwhelmed by snow, and the parks are open year-round.

While we've noted that the area isn't overwhelmed by snow, there's still enough to transform the familiar landscapes into vistas few get to experience. The distinctive red rock is covered by white snow and streams have frozen over, giving your compositions a different feeling of dimensionality. By way of example, look at the cover of this issue of *Outdoor Photographer*. The photo by Adam Barker was taken in Bryce Canyon after a winter snowfall. In the Showcase section, a photo by Ron Niebrugge was composed at one of the most popular photo vantage points in Bryce Canyon, Sunset Point. On the day Niebrugge captured his photo, there was almost no one around.

On these pages, we display some inspiring winter scenes

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Arches National Park



Canyonlands National Park

from Utah's national parks. The Zion-Bryce Canyon loop is easily accessed from Las Vegas to the south, and it gives you a chance to explore popular Zion during months when the number of people is dramatically reduced from peak season, as well as Bryce Canyon, which has some of the most spectacular scenery in the U.S. Bryce enjoys fewer visitors than Zion no matter what season it is, and in the winter, it can feel almost deserted.

To the west, a three-day loop of Canyonlands, Arches and Capitol Reef takes you through one of the most iconic landscapes in the world. Just seeing the name Arches conjures up the image of Delicate Arch, and if you've been there in June, it likely also conjures up a vision of the huge parking lot filled with tour buses and their passengers scattered on the trails to Delicate Arch's overlook. In January and February, the views of Delicate Arch are quite different, and expanding your trip to Canyonlands and Capitol Reef, you'll enjoy even fewer visitors to disturb your photography. OP

Resources

Utah Office of Tourism
www.visitutah.com

Arches National Park
www.nps.gov/arch

Bryce Canyon National Park
www.nps.gov/brca

Canyonlands National Park
www.nps.gov/cany

Capitol Reef National Park
www.nps.gov/care

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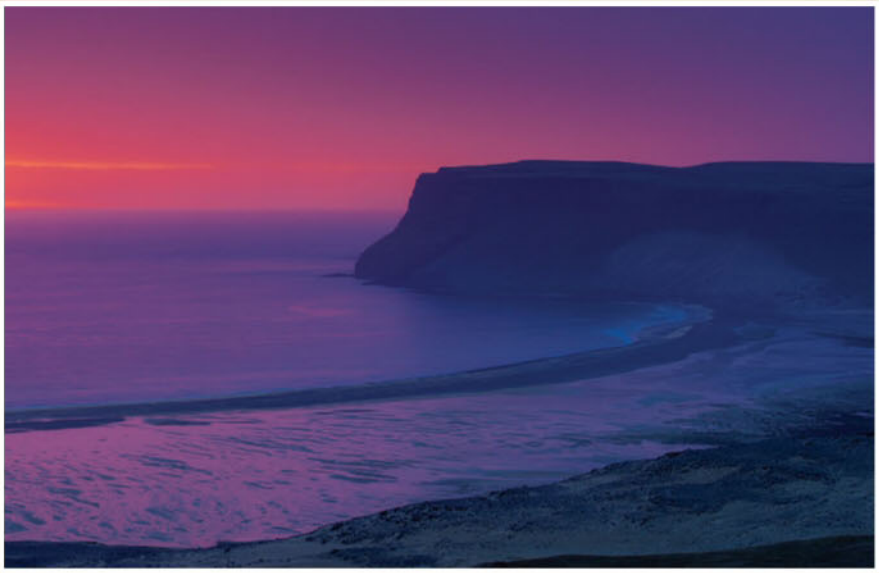
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For more information, contact: Rod Planck Photography, (906) 293-3339, office@rodplanck.com, www.rodplanck.com.

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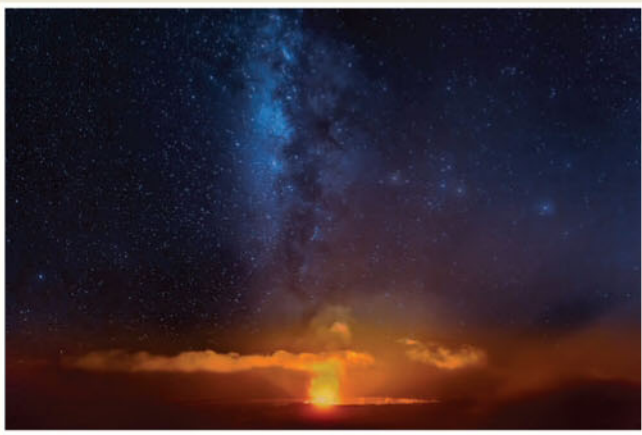
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Muench Workshops

2015

Muench Workshops is growing! They're happy to announce the addition of new pros Randy Hanna, Joe Brady and Juan Pons, who'll lead new workshops in 2015 in Arizona, Yellowstone, Alaska, Botswana, Acadia and more cool places on the planet. They're really excited about their April 2015 workshop in Cuba—they've partnered with Cuba Educational Travel, and have the ability to go to this unique island nation from the U.S. They'll photograph the landscape, the people, and capture the beauty and culture of Cuba—there's only a few places left, so don't delay! Many of their 2015 offerings are sold out, but they've got openings in the following workshops in 2015: Death Valley (March), Iceland (March), Alaska by private charter (April), Iceland (May), The Palouse (June), Eastern Sierras (June), White Horses of The Camargue, France (July), Glacier NP and Mt. Assiniboine/Canadian Rockies with David Muench (September/October) and Botswana in October.

For information, contact: (917) 854-8118, info@muenchworkshops.com. www.muenchworkshops.com/workshops.



Gary Hart

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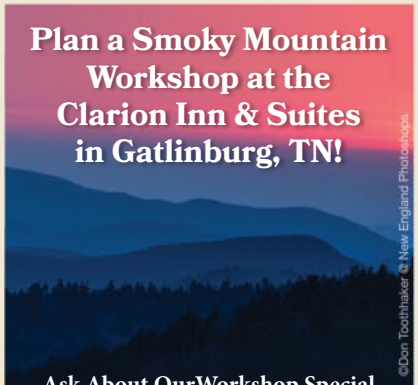
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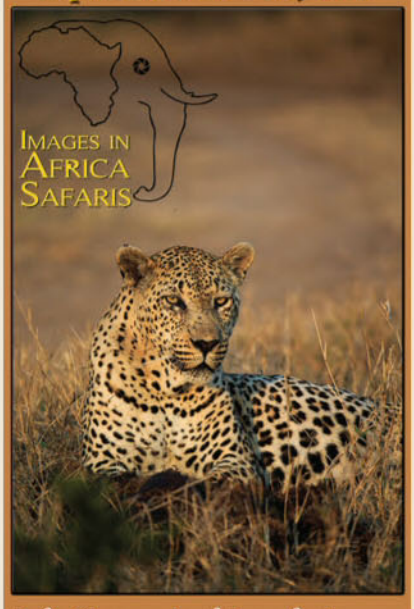
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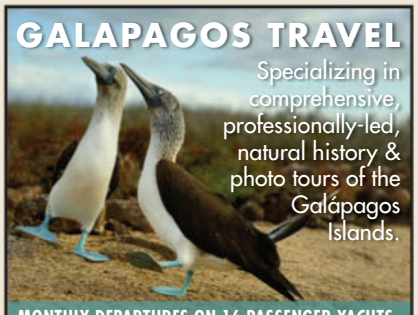
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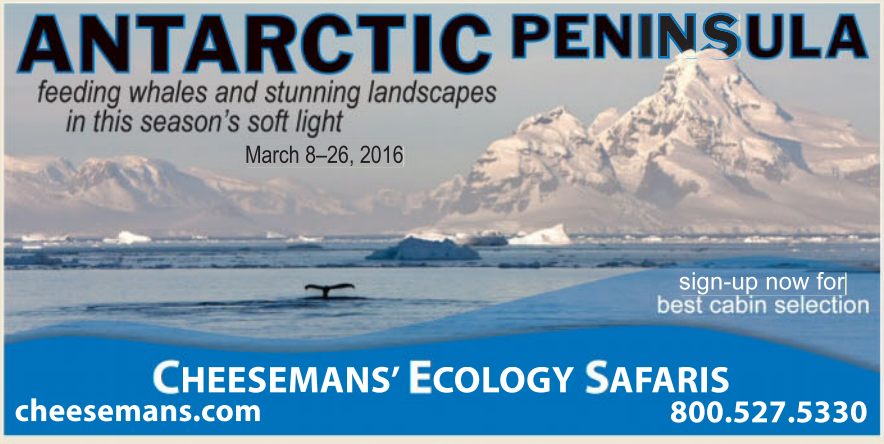
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Snow & Ice

(Cont'd from page 58)

a restaurant in Grand Marais, by 6 p.m.

If you want good color doing all of this, shoot with a specific white balance and never use AWB (auto white balance). Think about it, AWB is designed to get rid of color casts, exactly what you want for this type of photography.

Actually, I can't recommend AWB for any outdoor photography if you care about color because of two things: It consistently adds a slight blue cast to neutral colors and tones, especially on cloudy days (this also weakens warm colors), and it's inconsistent in dealing with colors from shot to shot. The first can be really bad if you're in the mountains, too. The latter means that if you shoot a wide-angle view of a snowy scene, then zoom in to some snowy details, the color of the snow often will change.

I don't care if you shoot RAW or not, the result is a workflow challenge that all too often results in compromised color. When you shoot a specific white balance, you lock in the white balance for the conditions and avoid that blue color cast that can be easy to miss as you're adjusting images in the computer (our eyes adapt to the colors on the screen, so it's easy to miss the color problems).

I'll make it simple, with choices easier than choosing a lens or an *f*-stop. Use Daylight WB when the sun is out during the day, Shade if you're totally in the shade, and Cloudy when it's cloudy or at sunrise and sunset. That's right, I'm suggesting Cloudy at sunrise and sunset times. Your colors will be much better. If you doubt me, turn on Live View and change the WB as you look at the scene, and you'll find that Cloudy actually shows off sunrise and sunset colors much closer to the way we see them.

None of this matters if you don't get out and photograph this winter! Don't let your camera hibernate. If there's snow and ice nearby, check it out! You don't have to be as crazy as Minnesotans (hey, I regularly shot in conditions well below zero, so I know the type—people like me!), so you can avoid the really severe weather. But do give winter photography a shot! Lots of shots! **OP**

***Rob Sheppard** has a short video course on winter photography at Skillfeed.com. Learn about Rob's new podcast at www.JoyofNatureandPhotography.com.*

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(Cont'd from page 36)

same editor who once observed that, for a photographer, it might be "better to be lucky than good," so it was probably to my advantage to let him continue to think I was one of the "luckier" guys in his vast stable of shooters.

Weather anomalies. Of course, the more time you spend in a place and in as many different seasons as you can, the more likely you are to encounter those special weather conditions (like fluffy, heavy snowstorms) or events that can help elevate your pictures with a special sense of moment that you may not get just blasting through a place once.

Recently, I accompanied a National Geographic Expeditions "Around the World" tour as a photo instructor and video documentarian. It was my fifth time on this particular itinerary, which hits a lot of stops around the globe, but doesn't stay long at any particular location. Even I was thinking, "What else can I do on this fifth brief visit that I didn't do on the previous four?" The weather and event schedule of a few stops answered that question nicely.

On Easter Island, which had almost always been cloudy during my previous visits, we had a spectacularly clear night. That condition allowed me to get a starry night sky behind the characteristic large head sculptures, called "moai," that are unique to this island, when I light-painted them with a powerful LED flashlight. The result was a striking photograph that was much better than anything I shot on the previous four trips.

When we stopped at Petra, Jordan, I saw a notice for a "Petra by Night" program that I had never seen on previous stops, so I thought I'd check it out. Sure enough, the entire courtyard area in front of the iconic Treasury facade (made famous by an *Indiana Jones* movie and the millions of photographs that are shot of it every year) was wall-to-wall candles for a small concert, and it made for the most striking shot I ever made in Petra.

Being an area expert makes good business sense. There was a time when making money licensing usage rights to a worldwide collection of iconic travel stock photos was a viable business model. Thanks to the Internet, iStockphoto, Flickr and the explosion in photo group travel, that time is long gone. There's far too much supply of great shots of famous travel icons and far too little demand.

But there's still some business viability in having coverage of fewer places, but having those places in the depth and breadth that folks who just blow through on an occasional magazine assignment or photo tour just can't hope to get.

A while ago, my friend and colleague, the great *National Geographic* shooter Jim Richardson, made a conscious decision in his travel work to concentrate on the Celtic world. He did it for a number of reasons: heritage, visual variety and language. You may think the Celtic world is just Ireland and Scotland, but parts of Spain, France and Scandinavia are also part of that heritage, and the fact that he could speak the language (English) used in most of those areas meant Jim could do his own research without needing a translator or a fixer.

So he went about making himself an expert on all things Celtic, from the history of the culture to the fine points of Scotch whiskey distilling, and thus has one of the deepest stock collections of that region in the world. He has made his name so synonymous with the region that there isn't a magazine on the planet who would do a story on any of those areas without either assigning Jim or using his stock photos.

True, they can get a shot of Stonehenge from a thousand sources, but how many of those sources would have it in every season, in every conceivable angle, and also have a selection of dozens of other less famous, but just as significant stone circles? Well, there's probably only one or two sources for that kind of coverage, so Jim has a huge share of that market.

Jim has done the same thing with his specialization of agriculture, specifically, sustainable agriculture. It's another subject where he comes to the minds of thousands of editors and picture buyers because of the depth and breadth of his coverage of a few key areas and subjects.

Open your eyes and specialize. If you find yourself going back to the same places to shoot, whether it's your own backyard or a family vacation spot year after year, don't stop shooting, thinking you've "been there, done that." You have an advantage that someone who's a newcomer couldn't possibly have—a deeper knowledge of the location and the time to cherry-pick the conditions that will help you capture images of the area no casual visitor ever could. **OP**

*Visit **Bob Krist**'s website at bobkrist.com.*

Winter Weather CAMERA BAGS





These bags provide safe, convenient access to your equipment through snow, rain and muddy shooting adventures

BY ASHLEY MYERS-TURNER

Winter months bring a refreshing change of scene full of ever-changing weather patterns. Blizzards, ice storms and heavy rains offer opportunities for dynamic compositions and decisive moments. But exciting weather also brings wet and muddy trails, and it's important to have warm clothes, waterproof boots and optimal accessories.

One of the most important and personal accessories is your gear bag. Not only does it keep your equipment safe, but different styles provide different features to help you adapt your equipment to the situation. When you're in the thick of the cold and wet, you'll most likely be craving a bag that offers quick access to your equipment. This both avoids any awkward fumbling to pull the bag off of your body while layered in a thick jacket and the need to set it down on muddy, snowy trails.

The most pervasive style of bag that allows you to easily access your equipment is the sling pack, which moves from your back to the front of your body to your back again in one simple movement. But bag manufacturers are increasingly providing additional alternatives, with waist belts, rear flap access and chest pack styles. As you begin to put together your winter weather photo kit, here are a few bags to check out.

Gura Gear Uinta Pack

The Uinta pack by Gura Gear provides convenient access to your gear through multiple access points. The front zippered flap offers traditional backpack entry and includes a padded sleeve for up to a



17-inch laptop or tablet. By rotating the pack to the front of the body, rear zippered flaps give access to your gear without the need to set the pack on the ground. Small, Medium and Large Pro Modules and Small and Medium Compact Modules customize the interior of the pack to match your camera equipment and additional hiking accessories while also personalizing weight distribution. The Uinta utilizes a breathable harness system with load-managing compression straps. The pack can be used with the Tripod & Hydration system. The Uinta is made from custom water-resistant Ripstop X-Pac material with 500D Cordura and comes with a waterproof cover. www.guragear.com/uinta-pack

MindShift Gear Trail Pack

MindShift Gear has added the Trail pack to their award-winning rotation180° line. While the Trail pack has a smaller and lighter design, it still utilizes the recognizable rotating belt pack for quick access to camera equipment, binoculars, tablet and additional accessories. With a breathable padded airflow harness and adjustable sternum strap, the pack fits a two-liter Camelbak, additional jacket, trail books and snacks. It also provides a side panel strap for carrying a small tripod and top pocket for easy access to small items. The rotating belt pack can also be worn alone, separate from the backpack, for an even less cumbersome hike. All materials have a durable water-repellent coating. The rain

CLOCKWISE FROM TOP LEFT: Manfrotto Pro Light Camera Backpack; Tamrac Jazz 78 Sling Pack; Gura Gear Uinta Pack



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cover and hydration system are sold separately. www.mindshiftgear.com

Think Tank Photo TurnStyle 20 Pack

Think Tank Photo developed the TurnStyle 20 pack with both access and versatility in mind. The body-conforming bag performs double-duty, functioning as a sling bag and converting to a belt pack for personalized comfort. The main



compartment holds a DSLR and one to four lenses. The front pocket offers organization for memory cards, batteries and other accessories. The rear padded velour zipper pocket carries a 10-inch tablet. The TurnStyle 20 also has a breathable air-mesh back panel. All material is treated with a durable water-resistant coating. A rain cover is included. www.thinktankphoto.com

Tamrac Jazz 78 Sling Pack

The Jazz 78 Sling Pack from Tamrac has a foam-padded sling strap for comfortable weight distribution. Slide the pack to the front of your body for quick access to an equipment compartment that holds a DSLR with lens attached, two small lenses and a flash. From this same front position, open a zippered accessory compartment with a zippered mesh pocket that safely stores memory cards and batteries. A zippered back pocket protects a tablet while a mesh side pocket can be used for holding a water bottle or trail map. www.tamrac.com

Lowepro StreamLine Sling Bag

For days when you need to be particularly light and mobile, Lowepro offers the StreamLine Sling bag. A bottom side-zipper compartment gives quick access to a full mirrorless kit. The upper side-zipper compartment holds accessories and personal items. The padded back zip side pocket protects your tablet and an outer side stretch-mesh pocket can be used for carrying a water bottle or small tabletop tripod. All fabrics are weather-resistant. store.lowepro.com

Manfrotto Pro Light Camera Backpack

The Pro Light Camera Backpack (3N1-25 PL) by Manfrotto utilizes a strap system that allows the pack to morph into almost any type of carrying style for versatile access and secure movement. The classic backpack strap configuration with waist belt can be rotated to the front of the body for access to a top accessory pocket. The straps easily configure into an X-position for safe and supportive hiking. Release one strap from the X-position to use the pack as a sling bag. The sling position gives access to a Quick-Draw side pocket. Either strap may be used as a sling strap, providing comfort for both left- and right-dominant shooters. Custom Flexi Dividers are interchangeable and can fold away to adjust to your equipment. An interior pocket holds a laptop up to 15 inches, and the bag includes a separate tablet compartment. All material is water-repellent, and the backpack includes a foldout rain cover. www.manfrotto.us

Clik Elite ProBody SLR Chest Carrier

The ProBody SLR Chest Carrier by Clik Elite offers another method of quick camera access with additional carrying versatility. The included Sport Harness positions the carrier comfortably on your chest for immediate access to your DSLR. A tip-out organizer panel provides a safe place to stash memory cards and other accessories while keeping them separate



and protected from the camera by a soft flip divider. A tether strap connects the camera to the carrier to prevent damage from camera slips. The Chest Carrier also includes a padded shoulder strap for carrying on your side, as well as the ChestPort buckle system that connects the carrier to most Clik Elite backpacks for both front and back storage. Additionally, the back panel has space to slide in your belt for simple waist carrying. A rain cover is connected to the bottom of the carrier. clikelite.com **OP**

MORE On The Web

Go to **outdoorphotographer.com** and click on the Gear section to see more articles about equipment and accessories to help you take your landscape photos to the next level.

TOP: MindShift Gear rotation180° Trail Pack; ABOVE, LEFT: Think Tank Photo TurnStyle 20 Pack; ABOVE, RIGHT: Lowepro StreamLine Sling Bag

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FUJIFILM X-T1 Mirrorless System Camera



- Weather-Resistant Body Construction
- Uses Fujifilm X Mount • SDHC/SDXC Card Slot
- 3.0" LCD • Intelligent Hybrid AF & Focus Peaking
- 8 fps Continuous Shooting • Built-In Wi-Fi
- Full HD 1080p Video Recording at 60 fps

Body Only *#FUXT1B*
with 18-55mm Lens *#FUXT11855B*

16 Mega Pixels

FUJIFILM X-E2 Mirrorless System Camera



- Uses Fujifilm X Mount Lenses • SDHC/SDXC Card Slot
- 3.0" LCD • Digital Split Image and Focus Peaking
- 7 fps Continuous Shooting • Built-In Wi-Fi
- Intelligent Hybrid AF System • Full HD 1080p Video Recording at 60 fps • Available in Black or Silver

Body Only *#FUXE2**
with 18-55mm Lens *#FUXE21855**

16 Mega Pixels

FUJIFILM X-M1 Mirrorless System Camera



- Magnesium Alloy Body • SD/SDHC/SDXC Card Slot
- Uses Fujifilm X Mount Lenses • Focal Plane Shutter
- 3.0" Tilt LCD • Built-in Wi-Fi • 100-25600 ISO
- Full HD 1080p Video with Stereo Sound
- Available in Black, Brown or Silver

Body Only *#FUXM1**
with Silver XC 16-50mm Lens *#FUXM11650**

16 Mega Pixels

SAMSUNG NX Mini Mirrorless System Camera



- Micro 4/3 System • 6 fps RAW Continuous Shooting
- 3.0" Tilting Touchscreen LCD • Built-In Wi-Fi with NFC
- Full HD 1080p Video Recording at 60 fps
- microSD, microSDHC, microSDXC Card Slot
- Available in Black, Brown Mint Green, Pink or White

with NX-M 9mm Lens *#SANXM9L**
with NX-M 9-27mm Lens *#SANXM927**

20 Mega Pixels

Nikon 1 J4 Mirrorless System Camera



- EXPEED 4A Image Processor • Built-in Wi-Fi
- microSD, microSDHC microSDXC Card Slot
- Uses Nikon 1 Lenses • 3.0" Touchscreen LCD
- 20 fps Shooting with Full-Time AF
- Full HD 1080p Video Recording at 60 fps
- Available in Black, Orange, Silver or White

with 10-30mm Lens *#NI1J41030**

18 Mega Pixels

Nikon 1 V3 Mirrorless System Camera



- EXPEED 4A Image Processor • Built-In Wi-Fi
- microSD, microSDHC microSDXC Card Slot
- Uses Nikon 1 Lenses • 3.0" Tilting Touchscreen LCD
- Movie e-VR Stabilization • Hybrid AF System
- 20 fps Shooting with Full-Time AF • ISO 12800
- Full HD 1080p Video Recording at 60 fps

with 10-30mm Lens *#NI1V31030*

18 Mega Pixels

OLYMPUS OM-D E-M1 Mirrorless System Camera



- TruePic VII Image Processor • Micro 4/3 System
- 3.0" Tilting LCD Touchscreen • Full HD 1080p Video
- SDHC/SDXC Card Slot • Built-In Wireless
- FAST Dual Phase- & Contrast-Detection AF
- 10 fps and 1/8000 sec. Top Shutter Speed
- Dust/Splash/Freezeproof Magnesium Alloy Body

Body Only *#OLEM1*

16 Mega Pixels

OLYMPUS OM-D E-M10 Mirrorless System Camera



- TruePic VII Image Processor • Micro 4/3 System
- 3.0" Tilting Touchscreen LCD • 8 fps Shooting
- SDHC/SDXC Card Slot • Built-In Wi-Fi
- In-Body 3-Axis Image Stabilization
- Full HD 1080p Video Recording at 30 fps
- Available in Black or Silver

with 14-42mm Lens *#OLEM101442**

16 Mega Pixels

LENSES AND FLASHES for DSLR & Mirroless Cameras

FUJIFILM

Mirrorless System Lenses

14/2.8 XF R	899.00	56/1.2 XF R	999.00
18/2.0 XF R	599.00	60/2.4 XF Macro	649.00
23/1.4 XF R	899.00	10-24/4 XF R OIS	999.00
27/2.8 XF	449.00	16-50/3.5 5.6 XC OIS	399.00
35/1.4 XF R	599.00	18-55/2.8 4 XF R OIS	699.00
55-200/3.5-4.8 XF R LM OIS			699.00
50-230/4.5-6.7 XC OIS			399.00

Nikon

Nikon 1 Mirrorless Lenses

10/2.8 AW	196.95	10-30/3.5 5.6 VR PD	296.95
10/2.8	246.95	10-100/4.0 5.6 VR	546.95
18.5/1.8	186.95	11-27.5/3.5 5.6 AW	146.95
32/1.2	896.95	11-27.5/3.5-5.6	186.95
6.7-13/3.5 5.6 VR	496.95	30-110/3.8 5.6 VR	246.95
10-30/3.5 5.6 VR	186.95	70-300/4.5 5.6 VR	996.95

SAMSUNG

Mirrorless System Lenses

10/3.5 Fisheye	CALL	30/2.0 NX Pancake	CALL
16/2.4 Pancake	CALL	45/1.8	CALL
20/2.8 Pancake	CALL	45/1.8 [T6] 2D/3D	CALL
60/2.8 Macro ED OIS SSA			CALL
85/1.4 ED SSA	CALL	18-55/3.5-5.6 OIS	CALL
12-24/4-5.6 E	CALL	18-200/3.5-6.3 ED OIS	CALL
16-50/3.5-5.6 ED OIS	CALL	20-50/3.5-5.6 ED II	CALL
16-50/2-2.8 S ED OIS	CALL	50-200/4-5.6 ED OIS II	CALL

Panasonic

Lumix G Vario Mirrorless System Lenses

8/3.5 Fisheye	639.95	14/2.5 Aspherical	324.95
15/1.7 Aspherical Leica DG Summilux			597.99
20/1.7 II Aspherical			427.99
25/1.4 Aspherical Leica DG Summilux			597.99
42.5/1.2 Asph. Power OIS Leica DG Nocticron			1,597.99
45/2.8 Asph. Mega OIS Leica DG Macro-Elmarit			897.99
7-14/4.0 Asph.	968.00	12-35/2.8 X Asph.	997.99
12-32/3.5-5.6 Asph.	347.99	35-100/2.8	1,497.99
14-42/3.5-5.6 Aspherical Mega OIS			167.00
14-42/3.5-5.6 X PZ Power OIS (Silver)			319.00
14-45/3.5-5.6 Aspherical Mega OIS			289.00
14-140/4.0-5.8 HD Aspherical Mega OIS			449.95
14-140/3.5-5.6 Aspherical Power OIS			629.99
45-150/4-5.6 Asph.	249.00	45-200/4-5.6 OIS	269.00
45-175/4-5.6 X OIS	379.00	100-300/4.0-5.6 OIS	597.99

OLYMPUS

Flash System

FL-300R Flash	136.95	RF-11 Ring Flash	249.95
FL-600R Flash	299.95	SRF-11 Ring Set	559.95
FL-50R Flash	499.95	TF-22 Twin Flash	449.95
STF-22 Twin Flash Set			739.95

M.Zuiko Micro 4/3 Mirrorless Lenses

9mm f/8.0 Fisheye Body Cap Lens			99.00
15mm f/8.0 Fisheye Body Cap Lens			49.00
12/2.0 (46ø)	799.00	45/1.8 (37ø)	399.00
17/2.8 (37ø)	299.00	60/2.8 Mac ED (46ø)	499.00
17/1.8 (46ø)	499.00	75/1.8 ED (58ø)	899.00
25/1.8 (46ø)	399.00	9-18/4.0-5.6 (52ø)	699.00
12-40/2.8 Pro ED (62ø)			999.00
12-50/3.5-6.3 ED EZ (52ø)			499.00
14-42/3.5-5.6 EZ ED (37ø)			349.00
14-42/3.5-5.6 II R (37ø)			299.00
14-150/4-5.6 (58ø)			599.00
40-150/4-5.6 ED R (58ø)			199.00
75-300/4.8-6.7 II ED (58ø)			549.00

PENTAX

AF Flash System

AF-360FGZ	AF-540FGZ II

DA Digital AF Lenses

15/4.0 ED AL HD Limited (49ø)			
14/2.8 ED IF (77ø)		35/2 AL (49ø)	
21/3.2 AL Limited (49ø)		40/2.8 Limited (49ø)	
35/2.8 Macro HD Limited (49ø)			
40/2.8 HD Limited (49ø)		560/5.6 ED AW (112ø)	
50/1.8 (52ø)		10-17/3.5-4.5 ED IF (77ø	
55/1.4 SDM (58ø)		12-24/4 ED AL IF (77ø)	
70/2.4 HD Limited (49ø)		16-50/2.8 ED AL SDM (77ø)	
200/2.8 ED IF SDM		17-70/4.0 AL IF SDM (67ø)	
300/4.0 ED IF SDM (77ø)		18-55/3.5-5.6 AL WR (52ø	
18-135/3.5-5.6 ED AL (IF) DC WR (62ø)			
18-270/3.5-6.3 ED SDM (62ø)			
20-40/2.8-4 HD Limited ED DC WR (55ø)			
50-135/2.8 ED SDM (67ø)		50-200/4-5.6 ED WR (52ø)	
55-300/4-5.8 HD ED WR (58ø)			
60-250/4.0 ED IF SDM (67ø)			

"FA" AF Lenses for 35mm & Digital SLRs

31/1.8 Limited		50/1.4 (49ø)	
35/2.4 AL (49ø)		50/2.8 Macro (52ø)	
43/1.9 Limited (49ø)		77/1.8 Limited (49ø)	
100/2.8 D FA WR Macro (49ø)			

SONY

Flash System

HVL-F20M	149.99	HVL-F43M	398.00
HVL-F20S	149.99	HVL-F60M	548.00

E-Mount Mirrorless Lenses

16/2.8 (49ø)	248.00	35/1.8 OSS (49ø)	448.00
20/2.8 (49ø)	348.00	35/2.8 ZA (49ø)	798.00
24/1.8 (49ø)	1,098.00	50/1.8 OSS (49ø)	298.00
30/3.5 Mac (49ø)	278.00	55/1.8 ZA FE (49ø)	998.00
10-18/4 OSS (62ø)			848.00
16-50/3.5-5.6 OSS (40.5ø)			348.00
16-70/4 ZA OSS (55ø)			998.00
18-55/3.5-5.6 (49ø)			298.00
18-105/4 G OSS (72ø)			598.00
18-200/3.5-6.3 (67ø)			898.00
18-200/3.5-6.3 OSS (62ø)			848.00
18-200/3.5-6.3 PZ OSS (67ø)			1,198.00
24-70/4 ZA OSS (67ø)			1,198.00
28-70/3.5-5.6 OSS (55ø)			498.00
55-210/4.5-6.3 OSS (49ø)			348.00
70-200/4.0 G OSS (72ø)			1,498.00

Digital Lenses

16/2.8 Fish-eye	998.00	20/2.8 (72ø)	748.00
24/2 Carl Zeiss (72ø)			1,398.00
30/2.8 DT Macro (49ø)			198.00
35/1.4 G (55ø)	1,498.00	50/1.8 DT (49ø)	168.00
35/1.8 DT (55ø)	218.00	50/1.4 (55ø)	448.00
50/1.4 Carl Zeiss ZA (72ø)			1,498.00
50/2.8 Mac (55ø)	598.00	85/2.8 (55ø)	298.00
85/1.4 Carl Zeiss (72ø)			1,698.00
100/2.8 Macro (55ø)			798.00
135/1.8 Carl Zeiss (77ø)			1,798.00
135/2.8 STF (72ø)			1,398.00
300/2.8 G APO II (42øR)			7,498.99
500/4 G (42øR)			12,998.00
11-18/4.5-5.6 DT (77ø)			798.00
16-35/2.8 ZA SSM (77ø)			1,998.00
16-50/2.8 DT (40.5ø)			798.00
16-80/3.5-4.5 DT (62ø)			998.00
16-105/3.5-5.6 DT (62ø)			698.00
18-55/3.5-5.6 DT SAM II (55ø)			218.00
18-135/3.5-5.6 (62ø)			498.00
18-250/3.5-6.3 DT (62ø)			648.00
24-70/2.8 Carl Zeiss (77ø)			1,998.00
28-75/2.8 (67ø)			898.00
55-200/4.0-5.6 DT (55ø)			198.00
55-300/4.5-5.6 DT (62ø)			298.00
70-200/2.8 G SSM II (77ø)			2,998.00
70-300/4.5-5.6 G (62ø)			998.00
70-400/4-5.6 G2			2,198.00
1.4x Teleconverter	548.00	2x Teleconverter	548.00

Panasonic Lumix DMC-GM1 Mirrorless System Camera

- Venus Engine Image Processor • Micro 4/3 System
- 3.0" Touchscreen LCD • SDHC/SDXC Card Slot
- Full HD 1080i AVCHD Video at 60 fps • ISO 25600
- 5 fps Continuous Shooting • Built-In Wireless
- Highly Compact Magnesium Alloy Body
- Available in Black or Orange



16 Mega Pixels

with 12-32mm Lens *#PADMCGM1**

Panasonic Lumix DMC-GX7 Mirrorless System Camera

- Micro 4/3 System • 3.0" Tilting LCD Touchscreen
- SDHC/SDXC Card Slot • 90° Tilting EVF
- Full HD 1080p AVCHD Video at 60 fps
- Focus Peaking and Magnification Windows
- Built-In Wireless and NFC Connectivity
- Available in Black or Silver



16 Mega Pixels

with 14-42mm II Lens *#PADMCGX7K**

Panasonic Lumix DMC-GH4 4K Mirrorless System Camera

- DCI 4K 4096x2160 at 24p • Full HD up to 60p
- UHD 4K 3840x2160 at 30p/24p • 3.0" LCD
- Live View Finder • High-Speed 49-Point AF
- 4:2:2 8-Bit or 10-Bit HDMI Output
- Support for 59.94p, 23.98p, 50p, & 24p
- Magnesium Alloy, Weather-Sealed Body



4K 16 Mega Pixels

Body Only *#PADMCGH4**

PENTAX K-3 DSLR Camera

- PRIME III Image Processor • 3.2" LCD
- Pentax K Lens Mount • Dual SD Card Slots
- In-Camera Shake Reduction Stabilization
- Full HD 1080i/p Video Recording
- Continuous Shooting up to 8.3 fps
- Weather-Sealed Magnesium Alloy Body



23 Mega Pixels

Body Only *#PEK3*

SONY Alpha A6000 Mirrorless System Camera

- 3.0" Tilting LCD • Uses Sony E-mount Lenses
- SDHC, SDXC, MS Pro Duo, MS PRO HG Duo Card Slot • Up to 11 fps Shooting • ISO 25600
- Full HD 1080i/p AVCHD Video at 24/60 fps
- Built-In Wi-Fi Connectivity with NFC
- Available in Black or Silver



24 Mega Pixels

Kit with 16-50mm OSS Lens *#SOA6000**

SONY Alpha A7 Mirrorless System Camera

- Full Frame Exmor CMOS Sensor • 3.0" Tiltable LCD
- SDHC, SDXC, MS Pro Duo, MS PRO HG Duo Card Slot • Uses Sony E-mount Lenses
- Built-In Wi-Fi and NFC • Direct Access Interface
- Full 1080/60p with Uncompressed Output



24 Mega Pixels

Body Only *#SOA7B*
Kit with 28-70mm Lens *#SOA7KB*

SONY Alpha SLT-A58 DSLR Camera

- 2.7" Tilting LCD • Uses Sony Alpha mount Lenses
- SDHC, SDXC, MS Pro Duo, MS PRO HG Duo Card Slot • Full HD 1080i/p Video at 60 or 24fps
- 5fps Full Resolution Continuous Shooting
- SteadyShot INSIDE Image Stabilization
- ISO 100-16000 with Noise Reduction



20 Mega Pixels

DT 18-55mm SAM II Lens *#SOSLTA58K*

SONY a77 II DSLR Camera

- 3.0" 3-Way Tilting LCD • 12fps Shooting
- Uses Sony Alpha mount Lenses
- Full HD 1080p Video Recording at 60 fps
- SDHC, SDXC, MS Pro Duo, MS PRO HG Duo, XC-HG Duo Card Slot • ISO 25600
- Built-In Wi-Fi Connectivity with NFC



24 Mega Pixels

Body Only *#SOA77II*

LENSES AND FLASHES for DSLR & Mirroless Cameras

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Di-II for Digital SLRs Only **Di III** for mirror-less cameras Only

Rebates Expire 12-31-14

C = Canon **N** = Nikon **P** = Pentax **SA** = Sony Alpha **SE** = Sony E Mount

		SKU #	Avail. for	Rebate	Price
	** Price After Rebate				
Di-II	60mm f/2.0 LD IF Macro (55ø	#TA602DI*	C, N, SA	—	524.00
Di	90mm f/2.8 Macro (55ø)	#TA9028M*	C, N, P SA	—	499.00
Di	90mm f/2.8 SP Macro VC USD (58ø)	#TA9028VC*	C, N	—	749.00
Di	180mm f/3.5 LD IF Macro (72ø)	#TA18035*	C, N, SA	—	739.00
Di-II	10-24/3.5-4.5 (77ø	#TA102435*	C, N, P SA	—	499.00
Di-II	16-300/3.5-6.3 VC PZD (67ø)	#TA1630035DI*	C, N, SA	$30	599.00**
Di-II	17-50/2.8 XR LD IF Asph (67ø)	#TA175028*	C, N, P SA	—	499.00
Di-II	17-50/2.8 XR VC LD IF Asph. (67ø)	#TA175028*Q	C, N	—	649.00
Di-II	18-200/3.5-6.3 (62ø)	#TA1820035*	C, N, P SA	—	199.00
Di-III	18-200/3.5-6.3 VC (62ø)	#TA1820035S*	SE Black or Silver		739.00
Di-II	18-270/3.5-6.3 VC PZD (62ø)	#TA18270*	C, N, SA	$50	399.00**
Di	24-70/2.8 VC USD (82ø	#TA247028*	C, N, SA	$100	1,199.00**
Di	28-75/2.8 XR (67ø)	#TA287528*	C, N, P SA	—	499.00
Di	28-300/3.5-6.3 XR LD (62ø)	#TA2830035XD*	C, P SA	—	419.00
Di	28-300/3.5-6.3 VC PZD (67ø)	#TA2830035DI*	C, N, SA	—	849.00
Di	70-200/2.8 LD IF Macro (77ø)	#TA7020028M*	C, N, P SA	—	769.00
Di	70-200/2.8 SP VC USD (77ø)	#TA7020028*	C, N, SA	$100	1,399.00**
Di	70-300/4-5.6 LD Macro (62ø)	#TA70300M*	C, N, P SA	—	199.00
Di	70-300/4-5.6 VC USD (62ø)	#TA70300*	C, N, SA	—	449.00
Di	150-600/5-6.3 VC USD (95ø)	#TA1506005*	C, N, SA	—	1069.00
	1.4x SP AF Pro Teleconverter	#TA14XP*	C, N	—	224.00
	2x SP AF Pro Teleconverter	#TA2XP*	C, N	—	254.00

ZEISS Touit Mirrorless Lenses

These fully-compatible lenses with autofocus expand the capabilities of both the Sony NEX and Fujifilm X camera systems with outstanding optical quality.

	Fujifilm X	Sony NEX	Price
12mm f/2.8 (67ø)	#ZET2812X	#ZET2812E	999.00
32mm f/1.8 (52ø)	#ZET1832X	#ZET1832E	720.00
50mm f/2.8M (52ø)	#ZET5028MX	#ZET5028ME	999.00

Tokina

DX – for Digital SLRs Only **FX** – Designed for full frame DSLRs

		Canon EOS	Nikon AF	Price
FX	100mm f/2.8 Pro D Macro (52ø)	#TO10028PCAF	#TO10028PNAF	399.00
DX	10-17mm f/3.5-4.5 ATX Fisheye	#TO101735CAF	#TO101735NAF	599.00
DX	11-16mm f/2.8 Pro (77ø)	#TO111628PDXC	#TO111628PDXN	449.00
DX	11-16mm f/2.8 Pro II (77ø)	#TO111628PCII	#TO111628PNII	525.00
DX	12-28mm f/4.0 Pro (77ø)	#TO12284DXC	#TO12284DXN	489.00
FX	16-28mm f/2.8 Pro	#TO1628FXC	#TO1628FXN	639.00
FX	17-35mm f/4 Pro (82ø)	#TO1735F4FXC	#TO1735F4FXN	499.00

SIGMA

** Price After Rebate — Rebates Expire 12-31-14

DC – for Digital SLRs Only **DG** – Optimized for Digital SLRs **DN** – Designed for Mirrorless Cameras.

C = Canon **MFT** = Micro 4/3 **N** = Nikon **O** = Olympus **P** = Pentax **SI** = Sigma **SA** = Sony Alpha **SE** = Sony E

	H – HSM Model with Canon, Nikon, Sigma	Mount	SKU #	Rebate	Price
DC	4.5/2.8 EX Circular Fisheye HSM R	C, N, P SI, SA	#SI4528EX*	—	899.00
DG	8/3.5 EX Circular Fisheye R	C, N, SI, SA	#SI835*	—	899.00
DC	10/2.8 EX Fisheye HSM R	C, N, P SI, SA	#SI1028EXDC*	—	649.00
DG	15/2.8 EX Diagonal Fisheye R	C, N, P SA	#SI1528DG*	—	609.00
DN	19/2.8 (46ø) Black or Silver	MFT SE	#SI1928DN*	—	199.00
DG	20/1.8 EX DF RF Aspherical (82ø)	C, N, SI, SA	#SI2018*	—	629.00
DG	24/1.8 EX DF Asph. Macro (77ø)	C, N, P SI, SA	#SI2418M*	—	549.00
DG	28/1.8 EX DF Asph. Macro (77ø)	C, P SI, SA	#SI2818M*	—	449.00
DN	30/2.8 (46ø) Black or Silver	MFT SE	#SI3028DN*	—	199.00
DC	30/1.4 HSM (62ø)	C, N, P SI, SA	#SI3014DCHSM*	—	499.00
DG	35/1.4 HSM (67ø)	C, N, P SI, SA	#SI3514*	—	899.00
DG	50/1.4 EX HSM (77ø) H	C, N, SI, SA	#SI5014*	$100	399.00**
DG	50/1.4 HSM (77ø) H	C, N, SI, SA	#SI5014A*	—	949.00
DG	50/2.8 EX Macro (55ø)	C, N, SI, SA	#SI5028MDG*	—	369.00
DN	60/2.8 (46ø) Black or Silver	MFT SE	#SI6028DN*	—	239.00
DG	70/2.8 EX Macro (62ø)	C, N, P SI	#SI7028MDG*	—	499.00
DG	85/1.4 EX HSM (77ø)	C, N, P SI, SA	#SI8514*	—	969.00
DG	105/2.8 EX Macro OS HSM (62ø)	C, N, SI, SA	#SI10528MDG*	$300	669.00**
DG	150/2.8 EX APO Macro OS HSM (72ø)	C, N, SI, SA	#SI15028AMO*	—	1,099.00
DG	180/2.8 EX APO Macro OS HSM (86ø)	C, N, SI, SA	#SI18028AMEO*	—	1,699.00
DG	300/2.8 APO EX HSM (46ø Rear)	C, N, P SI, SA	#SI30028DG*	—	3,399.00
DG	500/4.5 APO EX HSM (46ø Rear)	C, N, P SI, SA	#SI50045DG*	—	4,999.00
DC	8-16/4.5-5.6 HSM	C, N, S	#SI8164556*	$50	649.00**
DC	10-20/4-5.6 EX HSM (77ø)	C, N, P SI, SA	#SI102045D*	$80	399.00**

	R – Rear Slip-in Gelatin Filter Slot	Mount	SKU #	Rebate	Price
DC	10-20/3.5 EX HSM (82ø	C, N, P SI, SA	#SI102035*	—	649.00
DG	12-24/4.5-5.6 EX Asph. HSM II	C, N, SI, SA	#SI122445*	$75	874.00**
DC	17-50/2.8 EX OS HSM (77ø)	C, N, P SI	#SI175028*	$150	519.00**
DC	17-70/2.8-4.0 OS Mac HSM TSC (72ø)	C, N, P SI, SA	#SI1770284*	—	499.00
DC	18-35/1.8 HSM (72ø)	C, N, P SI, SA	#SI183518DC*	—	799.00
DC	18-200/3.5-6.3 OS II HSM (72ø)	C, N, P SI, SA	#SI1820035*	—	499.00
DC	18-200/3.5-6.3 OS Macro HSM (62ø)	C, N, P SI, SA	#SI1820035D*	—	399.00
DC	18-250/3.5-6.3 OS Macro HSM (62ø)	C, N, P SI, SA	#SI1825035M*	$200	349.00**
DG	24-70/2.8 EX IF HSM (82ø)	C, N, P SI, SA	#SI247028*	—	899.00
DG	24-105/4.0 OS HSM (82ø)	C, N, SI, SA	#SI24105*	—	899.00
DC	50-150/2.8 EX APO OS HSM (77ø)	N	#SI5015028*	—	989.00
DG	50-500/4.5-6.3 APO OS HSM (95ø)	C, N, P SI, SA	#SI505004563*	$150	1,509.00**
DG	70-200/2.8 EX APO OS HSM (77ø)	C, N, P SI, SA	#SI7020028*	$200	1,199.00**
DG	70-300/4-5.6 Macro (58ø)	C, N, P SI, SA	#SI703004*	$25	144.00**
DG	70-300/4-5.6 APO Macro (58ø)	C, N, P SI, SA	#SI703004DG*	—	179.00
DG	120-300/2.8 OS HSM (105ø)	C, N, S	#SI120300*	—	3,599.00
DG	120-400/4.5-5.6 APO OS HSM (77øR)	C, P SI	#SI120400*	—	899.00
DG	150-500/5-6.3 APO OS HSM (86ø)	C, N, P SI, SA	#SI150500*	$200	869.00**
DG	1.4x EX APO Tele-Converter	C, N, S	#SI14XDG*	—	249.00
DG	2x EX APO Tele-Converter	C, N, S	#SI2XDG*	$50	249.00**
	SIGMA FLASHES				
DG	EF-610 ST	C, N, P SI, SA	#SIEF610ST*	$30	135.00**
DG	EF-610 Super Flash	C, N, P SI, SA	#SIEF610*	$30	225.00**
DG	EM-140 TTL Ringlight	C, N, P SI, SA	#SIEM140DG*	—	379.00

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Canon Digital Rebel T5i DSLR



- 3.0" Vari-Angle Touchscreen LCD
- Uses Canon EF Lenses (1.6x factor
- SD/SDHC/SDXC Card Slot
- STM Lens Support for Quiet AF in Movies
- Full HD 1080 Video with Continuous AF
- ISO 100-12800, Expandable to 25600

Rebates Expire 11-22-14	Price	Rebate	Final Cost
Kit with 18-55mm IS STM *#CAEDRT5IK*	849.99	$150	699.99
T5 Kit with 18-55mm IS II *#CAEDRT5K*	549.99	$50	499.99
T3i Kit with 18-55mm IS *#CAEDRT3IK*	599.99	$50	549.99

Canon EOS-6D DSLR



- Full-Frame CMOS Sensor • 3.0" LCD
- DIGIC 5+ Image Processor
- Uses Canon EF Lenses
- SD/SDHC/SDXC Card Slot
- Built-In Wi-Fi and GPS Connectivity
- Full HD 1080p with Manual Controls
- Extended ISO Range of 50-102400
- Up to 4.5 Full Resolution FPS
- Built-In HDR & Multiple Exposure Modes

Rebates (Mail in) Expire 11 22 14	Price	Rebate	Final Cost
Body Only *#CAE6D*	1,899.00	$200	1,699.00
Kit with 24-105mm f/4 L *#CAE6D24105*	2,499.00	$200	2,299.00

Canon EOS-70D DSLR



- Dual Pixel CMOS AF with Live View
- DIGIC 5+ Image Processor
- SD/SDHC/SDXC Card Slot
- Uses Canon EF & EF-S Lenses
- 3.0" Vari-Angle Touchscreen
- 7 fps Continuous Shooting
- Built-In Wireless Connectivity
- Full HD 1080p Video

Rebates Expire 11 22 14	Price	Rebate	Final Cost
Body Only *#CAE70D*	1,199.00	$200	999.00
Kit with 18-55mm STM *#CAE70D1855*	1 349.00	$200	1,149.00
EOS 60D Body Only *#CAE60D*	899.99	$200	699.99
EOS 60D Kit with 18-135mm IS *#CAE60D18135*	1,199.00	$200	999.00

Canon EOS-5D Mark III DSLR



- 3.2" Clear View High Resolution LCD
- DIGIC 5+ Image Processor
- 61-Point High Density AF
- Uses Canon EF Lenses
- Dual CF, SD Card Slots
- Full HD 1080/30p & 720/60p Formats
- Extended ISO Range (50-102400
- Built-In HDR & Multiple Exposure Modes

Rebates (Mail in) Expire 11 22 14	Price	Rebate	Final Cost
Body Only *#CAE5D3**	3,399.00	$200	3,199.00
Kit with 24-105mm L IS *#CAE5D324105*	3 999.00	$200	3,799.00

Canon EOS-7D Mark II DSLR



- 3" Clear View II LCD • Native ISO 16000
- Dual Pixel CMOS AF with Live View
- Dual CF and SDHC/XC Card Slots
- Continuous 10 fps Shooting
- Built-In GPS Receiver & Digital Compass
- Full HD 1080p/60 Video & Movie Servo AF

Rebates Expire 11-22-14	Price	Rebate	Final Cost
Body Only *#CAE7D2*	1,799.00		
EOS 7D Body Only *#CAE7D*	1,499.00	$500	999.99
EOS 7D Kit with 18-135mm IS *#CAE7D18135*	1,799.00	$500	1,299.99
EOS 7D Kit with 28-135mm IS *#CAE7D28135*	1,699.00	$600	1,099.99

Canon EOS-1Dx DSLR



- Dual DIGIC 5+ Image Processors
- Magnesium Alloy Body
- Eye-Level Pentaprism Viewfinder
- 3.2" LCD Monitor
- Uses Canon EF Lenses
- Dual CF card slots
- 1920 x 1080 HD Video Capture
- Live View Still and Video Recording
- 61-Point High Density Auto Focus

Rebates (Mail in) Expire 11 22 14	Price	Rebate	Final Cost
Body Only *#CAE1DX**	6,799.00	$800	5,999.00

Canon SLR Lenses and Flashes

Rebates (Mail-in) Expire 11-22-14 — Call for Current Rebates & Promotions



EOS Flash System	MAP	Rebate	Final
270EX II	169.99	$30	139.99
320EX			
430EX II	299.99	$50	249.99
600EX-RT	549.99	$50	499.99
MR-14EX II Ringlight	549.99	$50	499.99
MT-24EX Twin Flash	829.99	$60	769.99

EF-S Digital Lenses (Not compatible with full frame cameras)	MAP	Mail-in Rebate	Final
24/2.8 STM (52ø)	149.99		
60/2.8 USM Macro (52ø)	469.99	$50	419.99
10-18/4.5-5.6 IS STM (67ø)	299.00		
10-22/3.5-4.5 USM (77ø)	649.99	$50	599.99
15-85/3.5-5.6 IS USM (72ø)	799.99	$100	699.99
17-55/2.8 IS USM (67ø)	879.99	$80	799.99
17-85/4-5.6 IS USM (67ø)	CALL		
18-55/3.5-5.6 IS (58ø) II	199.99		
18-135/3.5-5.6 IS (67ø)	499.99		
18-200/3.5-5.6 IS (72ø)	699.99		
55-250/4-5.6 IS USM II (58ø)	249.99		
55-250/4-5.6 IS STM II (58ø)	299.99		



EF Lenses	MAP	Mail-in Rebate	Final
20/2.8 USM (72ø)	539.99	$50	489.99
24/2.8 IS USM (58ø)	599.99	$50	549.99
28/1.8 USM (58ø)	509.99	$60	449.99
28/2.8 IS USM (58ø)	549.99	$100	449.99**
35/2 IS USM (67ø)	599.99	$50	549.99
40/2.8 STM Pancake (52ø)	199.99	$50	149.99
50/1.8 II (52ø)	125.99	$20	105.99
50/2.5 Macro (52ø)	299.99	$30	269.99
50/1.4 USM (58ø)	399.99	$50	349.99
MP-E 65/2.8 1x-5x Macro (58ø)	1,049.00	$100	949.99
85/1.8 USM (58ø)	419.99	$50	369.99
100/2 USM (58ø)	499.99	$100	399.99**
100/2.8 USM Macro (58ø)	599.99	$50	549.99
400/4.0 DO IS II USM (52ø	6,899.00		
24-105/3.5-5.6 IS STM (77ø)	599.00		
28-135/3.5-5.6 IS USM (72ø)	CALL		
70-300/4-5.6 IS USM (58ø)	649.99	$250	399.99**
70-300/4.5-5.6 DO IS USM (58ø)	1,399.00		
75-300/4.0-5.6 III (58ø)	199.99		
75-300/4.0-5.6 III USM (58ø)	234.99		





TSE MF Lenses	MAP	Rebate	Final
17/4.0 L	2,249.00		
24/3.5 L II	1,999.00		
45/2.8	1,399.00		
90/2.8	1,399.00		

EF "L" Lenses	MAP	Mail-in Rebate	Final
14/2.8 USM II	2,249.00	$100	2,149.00
24/1.4 II (77ø)	1,649.00	$100	1,549.00
35/1.4 USM (72ø)	1,479.00	$150	1,329.00
50/1.2 USM (72ø)	1,549.00	$150	1,399.00
85/1.2 USM II (72ø)	2,099.00	$100	1,999.00
100/2.8 IS USM Macro (67ø)	949.99	$100	849.99**
135/2.0 USM (72ø)	1,049.00	$50	999.00
180/3.5 USM Macro (72ø)	1,499.00	$50	1,449.00
200/2.8 USM II (72ø)	779.99	$30	749.99
200/2.0 IS USM (52ø)	5,999.00		
300/4.0 IS USM (77ø)	1,449.00	$100	1,349.00
300/2.8 IS USM II (52ø rear)	6,599.00		
400/5.6 USM (77ø)	1,339.00	$100	1,239.00
400/2.8 IS II (52ø rear)	10,499.00		
500/4 IS USM II (52ø rear)	9,499.00		
600/4.0 IS II (52ø rear)	11,999.00		
8-15/4.0 Fish-eye USM	1,349.00	$50	1,299.00
16-35/4 IS USM (77ø)	1,199.00	$100	1,099.00
16-35/2.8 USM II (82ø)	1,699.00	$200	1,499.00
17-40/4.0 USM (77ø)	839.99	$140	699.99
24-70/4.0 IS USM (77ø)	999.99	$250	749.99**
24-70/2.8 II USM (82ø)	2,099.00	$150	1,949.00
24-105/4 IS USM (77ø)	1,149.00		
28-300/3.5-5.6 IS USM (77ø)	2,549.00		
70-200/4.0 USM (67ø)	709.99	$100	609.99
70-200/4.0 IS USM (77ø	1,299.00	$200	1,099.00
70-200/2.8 USM (77ø)	1,449.00	$150	1,299.00
70-200/2.8 IS II USM (77ø)	2,299.00	$150	2,149.00
70-300/4.0-5.6 IS USM (67ø)	1,449.00	$100	1,349.00
100-400/4.5-5.6 IS USM (77ø)	1,699.00	$200	1,499.00

EF Teleconverters	MAP	Rebate	Final
1.4x III	449.99		
2x III	449.99		

*** with purchase of EOS-6D, 7D, 7D mkII, 70D, or 60D*

Nikon D3300 DSLR

Rebates Expire 11-22-14



- EXPEED 4 Image Processor
- Full HD 1080p Video Recording
- 3.0" LCD • 5 fps Shooting
- Uses Nikon AF Lenses (1.5x factor
- SD/SDHC/SDXC Card Slot
- Expandable ISO 25600
- Easy Panorama Mode and Guide Mode
- Nikon Inc. limited warranty included

D3300 is available in Black, Grey or Red	Price	Rebate	Final Cost
Kit with 18-55mm VR II *#NID33001855**	646.95	$100	546.95
D3200 Kit Black w/18-55mm VR *#NID32001855**	529.95	$50	479.95

Nikon D5300 DSLR



- EXPEED 4 Image Processor
- Full HD 1080p Video at 60 fps
- 3.2" Vari-Angle LCD • ISO 100-25600
- Uses Nikon AF Lenses (1.5x factor
- SD/SDHC/SDXC Card Slot
- Built-In Wi-Fi and GPS Connectivity
- Nikon Inc. limited warranty included

Rebates Expire 11-22-14

D5300 18-55 Kit is available in Black, Grey or Red	Price	Rebate	Final Cost
Kit with 18-55mm VR II (B, G, R *#NID53001855**	896.95	$50	846.95
Kit with 18-140mm VR (Black *#NID53001814*	1,299.95	$250	1,049.95
D5200 Kit with 18-55mm VR *#NID52001855**	799.95	$200	599.95

Nikon D7100 DSLR



- Magnesium Alloy Body
- Moisture Resistant
- EXPEED 3 Image Processor
- 1080p Full HD Video Capture
- Accepts Nikon AF Lenses (1.5x factor) • 3.2" LCD
- Dual SD/SDHC/SDXC Card Slots
- Built-In Flash with Commander Function
- Nikon Inc. limited warranty included

Rebates Expire 11-22-14

	Price	Rebate	Final Cost
Body Only *#NID7100*	1,199.95	$250	949.95
Kit with 18-140mm VR DX *#NID710018140*	1,696.95	$450	1,246.95

Nikon D750 DSLR



- FX-Format (Full-Frame) CMOS Sensor
- Uses Nikon AF Lenses • 3.2" Tilting LCD
- EXPEED 4 Image Processor
- SD/SDHC/SDXC Card Slot
- Built-In Wi-Fi Connectivity
- Full HD 1080p Video Recording at 60 fps
- Nikon Inc. limited warranty included

Rebates Expire 11-22-14

	Price	Rebate	Final Cost
Body Only *#NID750*	2,296.95	—	—
Kit with 24-120mm VR *#NID75024120*	3,596.95	$600	2,996.95
D610 Body Only *#NID610*	1,996.95	$400	1,596.95
D610 Kit with 24-85mm VRt *#NID6102485*	2,596.95	$600	1,996.95

Nikon D810 DSLR



- FX-Format CMOS Sensor • 3.2" LCD
- EXPEED 4 Image Processor
- Optical Low-Pass Filter
- CF & SD Dual Card Slots
- Nikon F Mount Lens Mount
- Expandable Sensitivity to ISO 51200
- Full HD 1080p Video at 60/30/24 fps
- External Mic and Headphone Inputs
- Continuous Shooting to 5 fps in FX Mode
- Multi-CAM 3500FX AF Sensor w/51 Points
- Nikon Inc. limited warranty included

Body Only *#NID810* 3,296.95 — 36 Mega Pixels

Nikon D4s DSLR



- FX-format (full-frame) CMOS Sensor
- 14-Bit RAW Files & 12-Bit RAW S Format • 3.2" LCD
- Full HD 1080p Video at 60 fps
- EXPEED 4 Image Processor
- Compatible with Most Nikkor Optics
- 11 fps Shooting for 200 Shots with AE/AF • ISO 50-409600
- CF Type 1 & XQD Compatible
- 1000 Base-T Gigabit Wired LAN Support
- Nikon Inc. limited warranty included

Body Only *#NID4S* 6,496.95 — 16 Mega Pixels

Nikon SLR Lenses and Flashes

Rebates Expire 11-22-14 — Call for Current Rebates and Promotions

Nikon Instant Savings on Lenses with purchase of any Nikon DSLR

AF Flashes	Price	Rebate	Final
SB-300	146.95		
SB-500	246.95	$20	226.95
SB-700	326.95		
SB-910	546.95	$50	496.95
R1 Wireless Twin Flash			
R1C1 Wireless Twin Flash System			

DX ED-IF Lenses for Digital Only	Price	Rebate	Final
10.5/2.8 Fish-Eye			
35/1.8 G AF-S (52ø)	196.95		
40/2.8 G AF-S Micro (52ø)	276.95		
85/3.5 G ED VR Micro	526.95	$100	426.95
10-24/3.5-4.5 G AF-S (77ø)			
12-24/4 G AF-S (77ø)			
16-85/3.5-5.6 G AF-S VR (67ø)			
17-55/2.8 G AF-S (77ø)			
18-55/3.5-5.6 G AF-S II (52ø)			
18-55/3.5-5.6 G AF-S VR (52ø)	196.95		
18-55/3.5-5.6 G AF-S VR II (52ø)	246.95		
18-105/3.5-5.6 G AF-S VR *	396.95	$100 *	296.95
18-140/3.5-5.6 G AF-S VR **	496.95	$200 **	296.95
18-200/3.5-5.6 G AF-S VR II	596.95	$100	496.95
18-300/3.5-5.6 G AF-S ED VR (77ø)	996.95		
18-300/3.5-6.3 G AF-S ED VR (67ø)	896.95	$200	696.95
55-200/4-5.6 G AF-S (52ø)			
55-200/4-5.6 G AF-S VR	246.95	$100	146.95
55-300/4.5-5.6 G AF-S VR	396.95	$150	246.95

D-Type AF Lenses	Price	Rebate	Final
14/2.8 D ED			
16/2.8 D (39ø) with Hood			
20/2.8 D (62ø)			
20/1.8 G AF-S ED (77ø)	796.95		
24/2.8 D (52ø)			
24/1.4 G AF-S ED (77ø)			
24/3.5 D ED PC-E (77ø)			
28/1.8 G AF-S (67ø)	696.95		
28/2.8 D (52ø)			
35/2.0 D (52ø)			
35/1.4 G AF-S ED (67ø)			
35/1.8 G AF-S ED (58ø)	596.95	$80	516.95
45/2.8 D ED PC-E Micro (77ø)			
50/1.8 D (52ø)			
50/1.8 G AF-S (58ø)	216.95	$20	196.95









D-Type AF Lenses	Price	Rebate	Final
50/1.4 D (52ø)			
50/1.4 G AF-S (58ø)	484.95	$85	399.95
58/1.4 G AF-S (72ø)	1,696.95	$200	1,496.95^
60/2.8 D Micro (62ø) (1:1)			
60/2.8 G AF-S ED Micro (62ø)	599.95	$100	499.95
85/1.8 G AF-S (67ø)	496.95		
85/1.4 D IF (77ø)			
85/1.4 G AF-S (77ø)	1699.95	$200	1499.95^
85/2.8 PC-E Micro (77ø)			
105/2.8 G AF-S ED-IF VR Micro (62ø)	984.95	$135	849.95^
105/2.0 DC D with Hood (72ø)			
180/2.8 D ED-IF (72ø)			
200/4 D ED-IF Micro with Case (62ø)			
200/2 G AF-S ED-IF VR II (52ø)			
300/4.0 D AF-S ED-IF (77ø)			
300/2.8 G AF-S VR (52ø-R)			
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14-24/2.8 G AF-S ED-IF	1,996.95	$300	1,696.95^
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18-35/3.5-4.5 AF-S G ED (77ø)	746.95		
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SDHC	**16GB**	19.95	31.95	14.50	14.95	19.95	23.95	26.95	33.76	26.73	19.95	11.95	24.50	19.95	—	—	99.95	64.99
SDHC	**32GB**	29.95	44.95	24.50	23.95	29.95	37.95	37.95	47.95	39.74	33.50	16.99	39.95	29.95	—	43.95	199.95	115.98
SDXC	**64GB**	54.95	84.95	44.50	42.95	51.95	66.95	74.95	98.95	74.95	66.95	36.95	84.95	—	—	79.95	—	224.99
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AT-3441	BA-111T	11 lb	63.4"	17.5"	3.5 lb	#OBAT3441111T	**$249.95**
AT-3451	BA-113T	13.2 lb	65.5"	18.1"	3.6 lb	#OBAT3451113T	**$289.95**
AT-3461	BA-117T	17.6 lb	67.1"	189"	4.5 lb	#OBAT3461117T	**$299.95**
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CT-3531	BE-108T	8.8 lb	60.8"	15.5"	2.5 lb	#OBCT3531108T	**$399.95**
CT-3551	BE-113T	13.2 lb	62.4"	16"	2.6 lb	#OBCT3551113T	**$469.95**
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Circular Polarizer	23.95	29.95	34.95	42.95	38.90
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K2 Yel, X0 Yel/Grn, Grn X1, Or G, Red 25A HMC	23.95	28.35	41.95	46.35	60.90
Close Up Set (+1, +2, +4)	39.99	47.35	53.00	63.00	68.00
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How to put your best shots forward for a contest



The popularity of photo contests exploded with the rise of the Internet. There are all sorts of photo contests to enter, ranging from the elite Valley Land Fund contest in Texas and BBC Wildlife contest to weekly competitions about a limited theme. A few years ago, Facebook contests emerged as yet another way for people to show and share their work, and to comment on theirs and other people's photography. And, really, that's the crux of any contest—showing and sharing. There's something courageous about submitting your photography for the world to see and judge, and it's immensely satisfying when your peers and the judges comment positively.

In this issue of *OP*, we're launching our annual American Landscape photo contest for 2015. We're grateful to have sponsorship from Tamron and Mylio. As the contest opens for submissions, we're offering some suggestions about entering a contest and making a good showing. The first rule is going to sound obvious, cliche and maybe even trite, but it's incredibly true—and important.

Be yourself! Don't try to impress the judges by selecting a photo based on some research into the judging panel or past winners. Go with your strengths and your best images, and don't second-guess yourself. Chances are, the more you try to be strategic about matching an image to a particular judge or imitating a previous winning image, the less anyone will respond to it. Be yourself, and if you don't win, it won't be because you tried to be something that you're not. Being recognized will be all that much more sweet.

Beware of trendy looks. We're all susceptible to being seduced by popular and trendy looks. Overdone HDR comes to mind. The gritty, comic-book look caught fire a few years ago, and while the wave seems to have crested, it's still a popular process to employ. And don't think this kind of thing is endemic to digital processes. At the height of the film era, emulsions like Fujichrome Velvia and Kodachrome were used in combination with particular filters to give images a distinct warm look. The "That's Cokin, no jokin'" phrase would be heard in rooms where nature photo contests were being judged. These kinds of fads get worn out quickly. Don't follow the trend with your entries—create a new one instead.

Don't overdo it. This is closely related to beware of trendy looks. When you're sitting at your computer, simple enhancements can quickly give way to pulling out much more extreme filters and plug-ins. As you're sitting there, each small step takes you farther away from where you started, but not from the last increment, so you almost don't realize what you've done unless you go back to the original image.

Be honest. This one is tricky because some people will say that any kind of postprocessing taints the truth of the image. Without diving into that never-ending debate, unless a contest specifically rules out any kind of post-processing, it's okay to do. A simple rule of thumb about whether it stands up to the honesty test is to ask yourself if you would be willing to describe every step of what you had done for the judges or for your peers. If the answer is no, you've likely tainted the honesty of the image. There have been a number of notorious examples where prizes have been withdrawn due to manipulation. It's always a good idea to be up front with the judges and declare any postprocessing enhancements. Judges don't like being surprised, and they can go to great lengths to show how they were duped.

These are just a few basic guidelines for entering photo contests. Search the Internet, and you'll find no shortage of other helpful advice and tips. To enter *OP*'s 2015 American Landscape Photo Contest, go to **outdoorphotographer.com/tal2015** for details. OP

TOP: The 2015 Fourth Annual Outdoor Photographer American Landscape Photo Contest

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- 4 Models: AA 4+4 DSLR 1+1, DSLR 2+2 or Pro DSLR 1+1



Xpandable Series — Long Lens Bags

NEW

This is one smart bag. Whether you're in the field or a safari vehicle it's perfect when you want to be ready to take the shot at a moment's notice. The Xpandable bag can be ingeniously folded to three different sizes – or folded flat!

- Removable lid with pocket zips on easily & securely at all three positions
- Male and female ends on removable shoulder strap allow for strap to be used to secure bag
- Removable reinforced insert panels allow you to configure the weight and support
- Removable harness (sold separately
- Multiple connection points to secure the bag
- Built to last with heavy-duty water-resistant Codura and lightweight, water-resistant nylon lining
- Soft sided construction allow the bag to be folded nearly flat
- M.O.L.L.E webbing system to easily add pouches & accessories
- Expandable exterior mesh pocket
- Available in Black, Digital Camo, Forest Green Camo, or Realtree Max4 • Made in the USA



Shown with optional harness



3Xpandable Internal dimensions 8" x 8" x 19.75" or 23.5" or 27.75"
Accommodates camera body with lenses such as Canon 200-400mm, 300mm f/2.8 400mm DO 500mm, Nikon 200-400mm, 300 f/2.8, 500mm, Sigma 500mm, 300-800mm, Sony 500mm

4Xpandable Internal dimensions 9" x 9" x 21.5" or 24.5"or 28.75"
Accommodates camera body and lens such as Canon & Nikon 400mm f/2.8 500mm, 600mm 800mm

Folded Flat



LegCoat Wraps (set of 3)

- Wrap around the upper leg of your tripod
- Tightly grips to your tripod so they will not slide



Memory Wallets

- Lightweight waterproof
- Easy clip on tether
- 7 different colors/patterns
- 6 designs: CF6/10 SD9/15 Combo 43/66



RainCoat 2

NEW

The LensCoat® RainCoat 2 has all same great features as the original RainCoat but adds an additional integrated pocket with foldaway arm sleeve on the left side.

Pro



Pro 30.5" 11.6oz
(hood extension for 600mm & 800mm 8" 2.4oz
Standard 20.5" 9.4oz

Other Innovations from LensCoat®

• Gimbal Pouch • CB Gimbal Pouch • Manfrotto 393 Gimbal Pouch
• RRS PG Pouch • BeamerKeeper • FilterPouch 2 • FilterPouch 8
• TravelCoat • LensPouches • FlashKeeper • iPad Sleeve • LegCoat Wraps

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Jay Goodrich

Taking A Kit Nap

"We typically had black bear, lynx, deer and elk in our yard at anytime of year," explains photographer Jay Goodrich. "One season, I had a fox family build a den underneath a fir tree in my backyard in early spring. Now, early spring in East Vail is typically April or even as late as May because it's sheltered among the largest of the peaks in the Vail Valley. At the time, I was just entering into successfully creating nature photographs and seized the opportunity to utilize my biggest lens, a 70-200mm. The fox quickly understood that hanging outside of my back door was only going to cause trouble if I was walking my malamute, but any other time, he quickly got used to me being out and about when the snow was falling and needed shoveling. One evening, I saw him hanging out on a boulder that was about 20 feet from my back door so I decided to try taking a photo of him. Because I only had a limited telephoto, I had to truly focus on approach and the composition of my subject." See more of Jay Goodrich's work at jaygoodrich.com.



LEE Little Stopper, Nikon D800E
Nikon 70-200mm f2.8 @ 180mm, 2 seconds @ F11



LEE Little Stopper, Nikon D800E
Zeiss 28mm Distagon, 8 seconds @ F16



LEE Little Stopper & LEE 0.6 ND Soft Grad, Nikon D800E
Zeiss 50mm Planar, 3 seconds @ F11

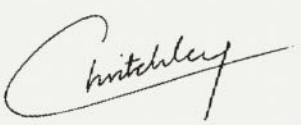


LEE Little Stopper & LEE 0.6 ND Soft Grad
Nikon D800E, Zeiss 21mm Distagon, 4 seconds @ F11

LEE FILTERS – LITTLE STOPPER

I like to be creative in my work and try to distort reality a little, giving an almost impressionist interpretation of the scene in front of me. One of the ways I do this is by using long shutter speeds which of course highlights motion within your composition. One has to weigh up the effects of these long exposures – sometimes too long a shutter speed will have an adverse effect, creating motion where you don't want it; the branch of a tree or the mast of a boat; sometimes by going very long you risk exposing your camera to too much wind, rain or spray thereby increasing the risk of camera shake or water droplets.

On these occasions I use the LEE Little Stopper, so called not because of its size but because of its 6 stops of light reduction, compared to the 10 stops of the LEE Big Stopper. Like the Big Stopper, the Little Stopper works beautifully in conjunction with LEE ND graduated filters and is a must for those photographers, like myself, who like to 'get it right' in camera.



Jonathan Chritchley
www.jonathanchritchley.net

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lens by Olympus Trailblazer, Laura Hicks.

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